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RS.150

REVIEWS
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Sigma DP1 Quattro

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ISSUE 1 | VOLUME 11 | APRIL 2015

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HOW TO EXPOSE LIGHT-TONE SUBJECTS

Profile
Kirit Parikh

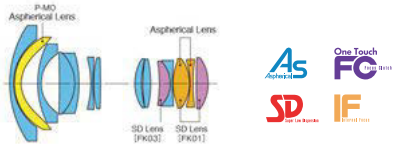
Interview
Raveesh Ahuja

NEXT GEN PUBLISHING

Tokina

AT-X PRO Series *Super Wide-Angle Zoom*
AT-X 11-20mm F2.8 PRO DX

for APS-C Format Digital SLR



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The Tokina AT-X 11-20mm F/2.8 PRO DX ultra-wide angle lens features an expanded telephoto zoom range and improved optical performance. The lens is designed for use with Canon and Nikon DSLR cameras with APS-C (DX) sensors.

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The new proprietary optical design uses three aspherical lens elements (2 all-glass molded and 1 P-MO hybrid) to achieve superior contrast, sharpness, and correct for spherical aberrations. Additionally, Tokina uses three SD (super-low Dispersion, "FK01" and FK03") glass elements to control chromatic aberrations.

This compact ultra wide-angle zoom lens has a bright, constant F/2.8 aperture making viewing and auto focus possible in low light situations but still maintaining portable size and weight.

Tokina's exclusive One-touch Focus Clutch Mechanism allows the photographer to switch between AF and MF simply by snapping the focus ring forward for AF and back toward the lens mount for manual focusing. The lens is also designed to stand up to the rigors of daily use by photographers in a wide variety of shooting conditions and environments.

Photographed by : Ryousuke Takahashi, AT-X 11-20mm F2.8 PRO DX, Focus Length : 11mm F8 1/50 ISO:100 Camera : EOS 70D
http://www.kenko-tokina.co.jp/tokina/tokina/images/11-20/06.jpg

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INDIA'S NUMBER 1 IMAGING MAGAZINE!

In the dynamic world of technology, 10 years, in most cases, is more than a generation. During the last 10 years that ***Smart Photography*** has been in existence, the imaging industry has been through a huge metamorphosis. Our first cover featured the Nikon F6, Nikon's last professional film SLR and quite fittingly, we called it the *Last of the Mohicans*.

Amongst the main changes in the last 10 years were the following:

1. The death of film
2. The demise or near demise of some of the top names connected with film, like Kodak, Agfa and Konica.
3. The rise and rise of digital imaging
4. The challenge to the D-SLR from mirrorless interchangeable lens cameras
5. The challenge to compact digital cameras from Smartphones.

At the same time, great strides have taken place in sensor and processor technology, in image stabilization and autofocus systems and in all associated areas of optical technology.

It would be appropriate to state that this was one of the most dynamic periods which the imaging industry has faced and the pace of change has not yet slowed down.

As we in ***SP*** enter our second decade, we look forward to continue to bring to our readers high quality imaging journalism with a strong emphasis on integrity and credibility.

On behalf of NGPL, I must thank all our advertisers, our readers, staff, and our stakeholders. Without the support of all of you, the tenth anniversary would have remained a dream.

H. S. Billimoria

HERE'S WHAT MAKES US #1

WE ARE GLUED TO THE GLOBAL IMAGING INDUSTRY
Our team is updated with all the benchmarks and road blocks that the field of photography and imaging across the globe experiences. This helps us record the changes in the global perspective, thus making us the first to predict which products will be a rage in the Indian markets.

WE'RE IMPARTIAL
Loyalty towards our readers is a given, and their best interests are always on our mind. Every verdict is honest and not influenced by advertisers or personal favorites. So when we say a product is a 'BEST BUY', then, it is just that!

OUR TESTS ARE CONDUCTED BY EXPERTS
All equipment go through a series of tests at the hands of our experts. Our reviewers are experts in the field of photography across the country and have many years of experience. That gives us the foresight to distinguish between a passing trend and a big change in the field of photography and imaging. And finally, our reviews are not extended to just fill up the pages!

WE ARE HERE TO HELP YOU
There is no debate on why we are here. Our sole goal is to provide you options and better your judgement in product purchase while, sharing tips and tricks to improve your images. Our biggest joy is in building a bridge between you and your perfect picture!

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Editor – Hoshang S Billimoria

Smart PHOTOGRAPHY
INDIA'S NUMBER 1 IMAGING MAGAZINE!
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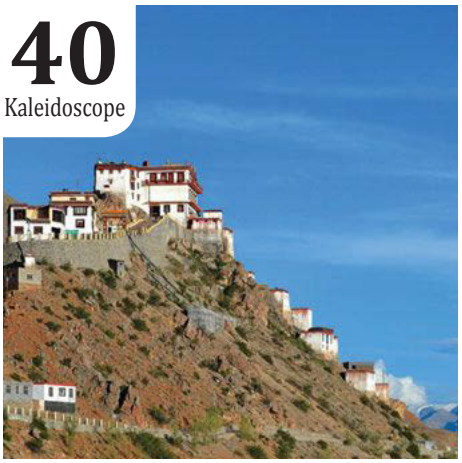

Just a moment!
Readers can find the updated Buyer's Guide, log on *http://smartphotography.in/news/monthly-special*

Smart Photography thanks the readers who participate in the *Picture of the Month* contest. We would like to bring to your attention a few changes in the rules for submission. From now on, you may send in your images with the longer side measuring atleast 17 inches. Please note that the images have to be horizontal. This permits readers to submit panoramic shots, which was not possible with the current size of 17 x 11 inches.

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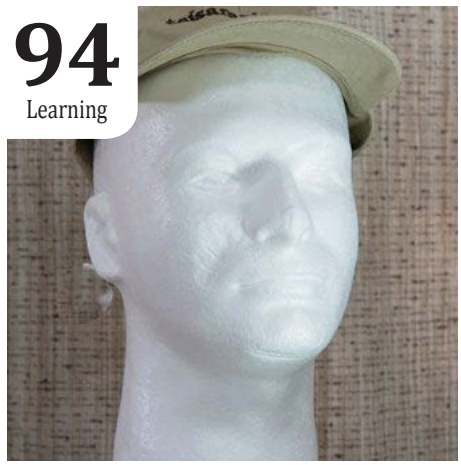

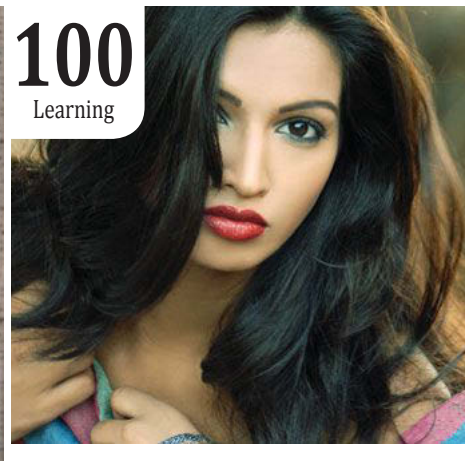

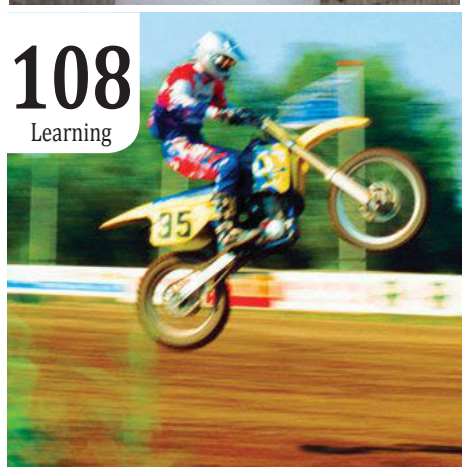

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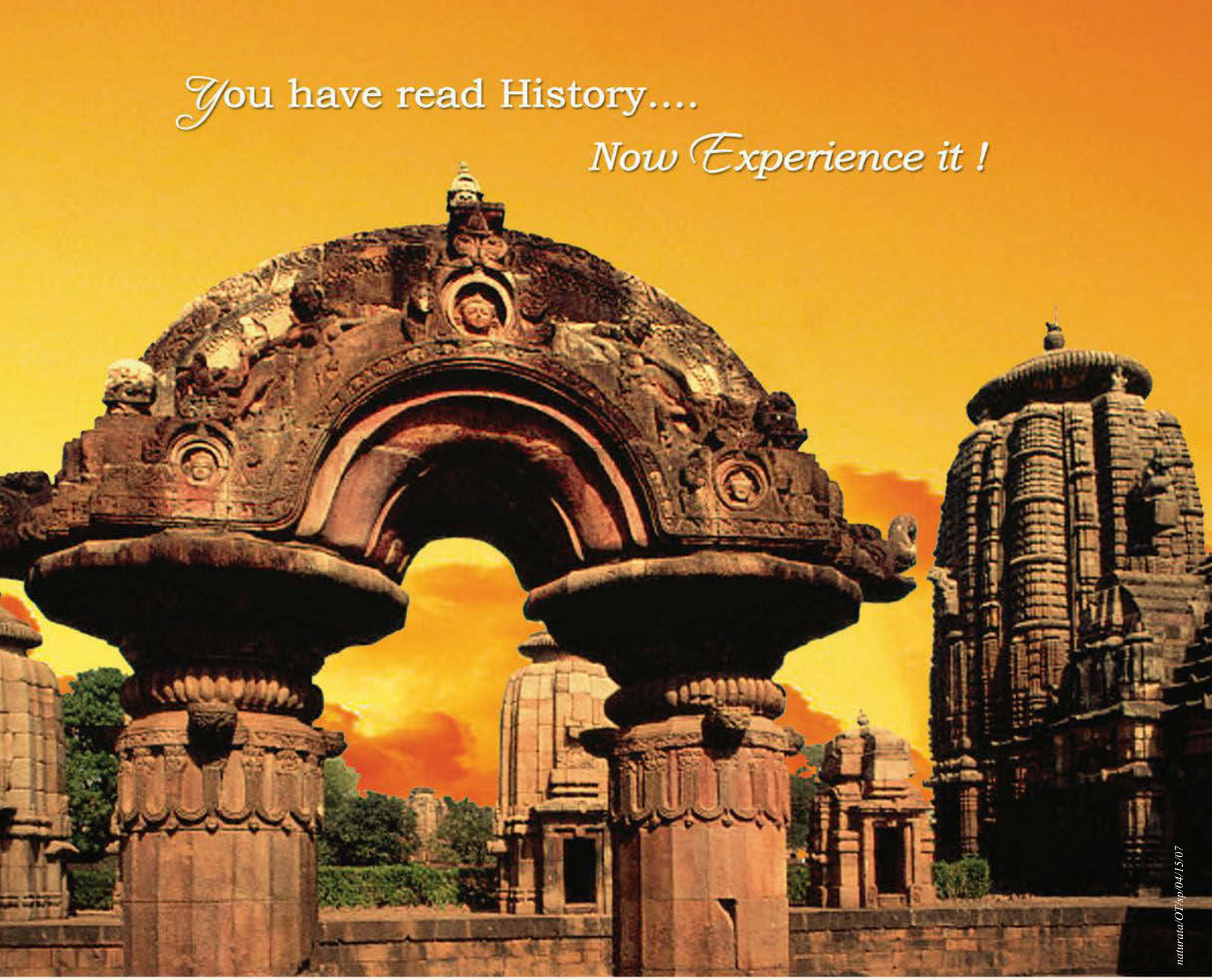

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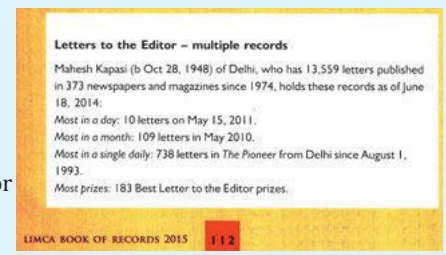
Man of Letters...

Smart Photography has beautiful, attractive, artistic and rare photographs in almost all issues. It is just not for professional photographs but for all those who have some interest in the subject. March 2015 issue of ***SP*** is just fantastic. The splash of colours is eye-pleasing. Also 'Learning-Get close with a telephoto lens' is much informative.

In fact, Photography is like a computer without which no business or profession can flourish well! Everyone needs good photographs of his/her day to day activities for personal use—sweet memories especially events like weddings, travel, birthdays, parties, birth etc. Even on websites, relevant photographs enhance its utility. ***SP*** is for all the people!


Letters to the Editor – multiple records

Mahesh Kapasi (b Oct 28, 1948) of Delhi, who has 13,559 letters published in 373 newspapers and magazines since 1974, holds these records as of June 18, 2014:

Most in a day: 10 letters on May 15, 2011.

Most in a month: 109 letters in May 2010.

Most in a single daily: 738 letters in *The Pioneer* from Delhi since August 1, 1993.

Most prizes: 183 Best Letter to the Editor prizes.

LIMCA BOOK OF RECORDS 2015 112

Also, let me take this opportunity to inform you that my name appears in Limca Book of Records 2015 edition in the category, 'Print-Communications: Letters to the editor-multiple Records.'

I have 13,559 letters published in 373 newspapers and magazines since 1974.

The records are for:

Most in a day	10 letters on May 15, 2011.
Most in a month	109 letters in May 2010.
Most in a daily	738 letters in The Pioneer since August 1, 1993.
Most prizes	183 Best Letter to the Editor prizes

Further, as per LIMCA BOOK OF RECORDS 2013 -"Letters to the Editor-multiple records"; I hold following records:

Most in a single newspaper in a year	146 letters in Central Chronicle between July 10, 2006 and July 9, 2007.
Longest	A 960-worded letter in Indian Nation on Dec 3, 1996.
My latest tally is	14 349 letters (including 195 Prized / Best letters) in 381 newspapers and magazines.

I have also published more than 100 letters in 38 newspapers and magazines, more than 200 letters in 18 newspapers, more than 300 letters in 9 newspapers, more than 400 letters in 5 newspapers, more than 500 letters in 2 newspapers and more than 700 letters in 1 newspaper.

Further to my credit are 91 articles and 294 poems including one in Australian, one poem and one letter in UK magazine and 66 jokes published so far.
I have 14 letters published in ***Smart Photography***.

Mahesh Kapasi

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Comments of Industry Leaders...

L. Centhil Nathan,
Executive Vice President
Fujifilm India pvt ltd.
At the outset I would like to congratulate the entire ***Smart Photography*** team for having successfully completed 10 years. The key elements that stand out in the consumer point of view about ***Smart photography*** is that they have always taken a very unbiased stance to help guide the consumers to effective and clear decision making. ***Smart Photography*** has been constantly encouraging consumers to try out the very latest and most promising solutions available in the market place and also to venture out to extract amazing utility available with honest reviews time and again. I would like to wish them all success in the future.

Kenichiro Hibi,
Managing Director,
Sony India
Smart Photography has been providing in-depth knowledge to its readers by covering various aspects of the camera industry. It continues to serve as a one-stop-platform for photography enthusiasts as well as professional players. We wish success to the publication and look forward to strengthen our relationship further to work in a cohesive manner to cultivate photography as a passionate art and profession in India.

Max Morishita,
Director
Kenko Tokina India
Smart photography has been of particular interest to consumers in the Indian market, as it is very informative with its Learning section apart from the Reviews section. The Industry was lacking in information about photography and ***Smart Photography*** has filled that void by launching the magazine for the Indian consumer. I congratulate ***Smart Photography*** on its 10th year of publication.

Nitin Goyal,
President & CEO
Tamron India Pvt. Ltd.
Smart Photography is one of the best and leading photo magazines in India. Tamron being one of their longtime partner have seen great credentials of ***SP*** team in terms of contents, reviews and photographs in the magazine. Tamron wishes ***SP*** good luck in their future endeavours. Keep putting your best efforts to make photography a culture in India.

Bishwarup Mallick
Business Head - Camera & Binoculars
Ricoh India Ltd.
Smart Photography has been a strong source of photographic education to the photographic fraternity. Its detailed information on related products help create larger awareness and understanding of photographic equipment. Customers get the opportunity to engage and procure correct information on learning photography. News about the industry and the latest products help the consumer stay up-to-date with the latest technology available globally.

Vishal Parekh,
Marketing Director,
Kingston Technology - India
More than the fact that ***Smart Photography*** is celebrating yet another successful year in the industry, it is commendable how they have maintained a prime position over the years and become an important source of information for the many professionals and camera enthusiasts. I also thank the

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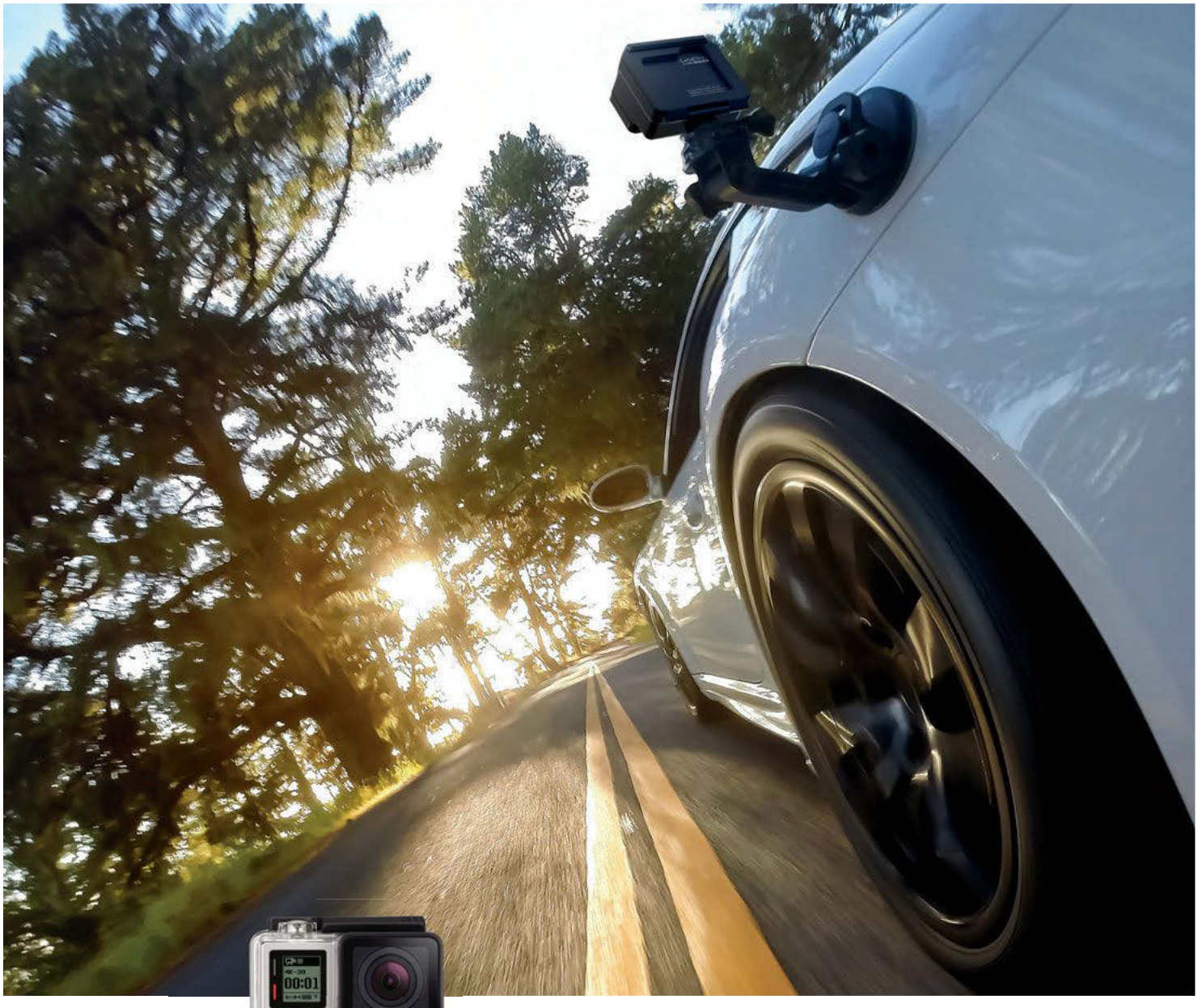

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Country Manager – India & SAARC,
SanDisk
Congratulations on completing ten glorious years in running. ***Smart Photography*** has delighted its readers month after month with its in-depth articles and features. The magazine has emerged as a voice of the industry and has given Indian photography a broader base. On behalf of SanDisk, I wish all the very best to the entire ***Smart Photography*** team for their valuable contribution to the photography industry.

Amit Saraf
Managing Director
IMS Mercantiles Pvt. Ltd.
Congratulations to ***Smart Photography*** for completing their 10years in photographic industry. ***SP*** has brought so many important topics to the limelight which makes them different from others. The reviews conducted by ***SP*** are very detailed and informative, which give an unbiased opinion to its readers.

Rajen Nandwana
Managing Director
Kalabhai Karson Pvt. Ltd.
There is a huge need of photography education in India and ***Smart Photography*** has been contributing significantly towards this end. ***SP*** has been a guide that empowers consumers by providing an appropriate blend of pragmatic and encouraging information for photography as well as imaging industry. Mr. Rohinton Mehta has been very consistent in delivering quality content and information to its readers. I would like to congratulate ***Smart Photography*** on its 10th Anniversary.

Sajjan Kumar, Vice President – Imaging Division,
Nikon India
Smart Photography's 10th anniversary is indeed a result of hard work and determination! On behalf of Nikon India, I extend heartiest congratulations to you. Your magazine has been a powerful resource and an important source of information to thousands of photography enthusiasts across the country. Your commitment towards expansion of Indian photographic industry through high-quality photographic journalism has been phenomenal. Here's wishing you continued success, please keep up the good work!

Smart Photography, being one of India's leading photography trade magazine has touched the lives of professionals, enthusiasts and amateurs deeply with its enriching content. It has been a guide that empowers the consumers by providing an appropriate blend of pragmatic and encouraging information for photography as well as imaging industry. With the imaging industry undergoing significant transformation in the recent times, ***Smart Photography*** has always been an informed partner that offers proper and timely reviews and constructive feedback for the industry players. Also to contribute towards promotion of photography culture in India, ***Smart Photography*** has done an incredible job in spreading the knowledge associated with this art form.

Mr. Sunil Patil,
Associate General Manager & SBU Head
Godrej GP Batteries
Smart Photography has provided Godrej GP Batteries a platform to reach out to the photographer fraternity in the country. We thank the ***Smart Photography*** team for associating with us and promoting our new generation Ready-to-Use Recyko+ batteries and to spread our motto of 'Powering a Greener Tomorrow'!

Toshiyuki Oishi,
Managing Director
Oishi Corporation
Congratulations on the ***Smart Photography*** 10th Anniversary! From news articles to product reviews to in-depth analysis, ***Smart Photography*** has something for each and every consumer. These insights have often been invaluable for us. I, on behalf of Oishi Corporation, wish ***Smart Photography*** many more years of success and hope they continue to be a leading spokes-channel for the industry.

R. Vijayakumar
Director
Srishti Digilife Pvt. Ltd.
Smart Photography, true to being called India's No.1 Imaging Magazine, has been a great platform and a guide to the industry to choose appropriate products to meet their requirements. I wish them all success and many more to come!

Pulin Soni, Vice President- Sales
Photoquip India Ltd
In print media, ***Smart Photography*** has been one of the pillars in the industry. It has made available a plethora of interesting facts and upcoming trends of the industry to a wide range of audiences across

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the country. With industry stalwarts and seasoned editorial staff, it has been delivering valuable feedback to the industry. We wish ***SP*** all the success and best wishes for years to come.

V. V. Ramana,
professional photographer
Villart Photography
We congratulate ***Smart photography*** on its successful completion of 10yrs. ***Smart Photography*** magazine has always been informative for the photography industry. The knowledge and 'Learnings' published on timely bases have been beneficial to a lot of professionals. The 'Learning' articles have always been helpful to take photography to the next level. 'Wedding photography' has a prominent place in the photography industry. We hope in future there would be lot more articles published on wedding photography. We wish ***Smart Photography*** every success in their upcoming endevours.

Vishal Bhende,
Director
Symbiosis School of Photography
For anyone who hasn't seen ***Smart Photography*** magazine, it is most definitely worth a look. It's a wonderful magazine both in terms of it's fascinating content and images. I like the informative articles and equipment reviews. The advertisements keep me updated on the various products that are available in India. No matter what your background is, if you love photography, then ***Smart Photography*** is a magazine you cannot do without!

Rajan Chaughule,
Director,
Bharati Vidyapith's School of Photography and New Media.
I have seen many issues of ***Smart photography***. Having a photo journalistic background, I always love to see news-related articles. ***Smart Photography*** is doing a great job here as I often see great news-related articles. It's more informative and provides lot of knowledge. It's 'Newsy' than PR-driven. The magazine gives proper guidance of when and where you have to upgrade yourself. My students from Bharati Vidyapeeth's School of Photography and new media have always been benefited.

My best wishes to H.S. Billimoria and Rohinton Mehta Sir and also to the entire team of ***Smart Photography*** for great contribution to the photography industry. Best Wishes from my students and faculty on the 10th anniversary.

Andrew Koh, Senior Director (Image Communications Products Group)
Canon India Pvt. Ltd
Smart Photography has come a long way in the past ten years and we at Canon India congratulate them on this special occasion. Their commitment to capturing new technologies and developments in the photography industry is indeed commendable. Users and manufacturers alike have benefited from the valuable product reviews that the ***Smart Photography*** team puts together. The magazine plays a crucial role in highlighting the growing needs of the imaging industry. Both ***Smart Photography*** and Canon together want to inspire more and more people to explore the magical world of photography and build a photo culture in India.

We wish them luck and look forward to continuing our fruitful association in the future.

Arko Datta
Head / Photojournalist
Udaan School of Photography
My heartiest congratulations to ***Smart Photography*** on completing a decade-long contribution to photography. While popularity of photography is growing in leaps and bounds in India, there are hardly any credible platforms catering to dissemination of information and knowledge in photography. And ***Smart Photography*** is doing a great job in filling this void and helping promote photography in the country. As an ardent reader of the magazine I thank all its staff who bring out this wonderful publication. All the best!

Girish Mistry,
Dean
Shari Academy
Rohinton Mehta and his hard working team has made ***Smart Photography*** an industry Bible, filled with the latest information of products, services and industry analysis. ***SP*** is a treasure trove for photography enthusiasts and industry insiders, a well-balanced editorial that caters to newbies to professionals. I congratulate the ***SP*** team for their dedicated effort and successful completion of ten glorious years of top-grade and quality publishing. Great effort guys, keep up the good work!

Shivang Mehta,
Managing Director,
Nature Wanderers & Canon Pro-Panelist
In the era of digital technology, photography has become a hobby which can be easily pursued. ***Smart Photography*** has played an important role in simplifying photographic know-how using the power of the print media. I am sure a lot of amateurs across the country have benefited from ***SP***'s effective editorial pieces.

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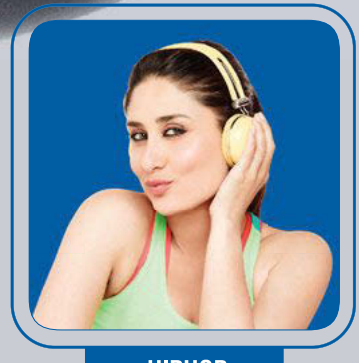

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Shyam Prasad
Director
Shoots & Shoots Photography Academy
To start with, let me say that ***Smart Photography*** is a magazine that is highly recommended for learners and beginners. We at Shoots & Shoots always encourage our students to keep themselves abreast with the latest happenings in the world of photography and ***SP*** is one such medium to improvise. The variety and number of topics covered in ***SP*** fulfills different categories of knowledge-seekers, starting from beginners to high-end professionals. Congratulations ***SP*** on your 10th birthday. We heartily wish you success in the upcoming years.

Amogh Manohar Desai, Dy - Director
National Institute of Photography
Over the years, ***Smart Photography*** has transformed smartly in providing useful information through the various sections that give good insights to many aspects of photography, equipment and so on. Keep the transformation going!

Raju Sultania
Ace Wedding Photographer
I would like to congratulate the entire team of ***Smart Photography*** for achieving this milestone. You have been a leading photography resource in both print and internet media. The subjects that you cover are thoroughly researched and well written. I look upon your reviews and feedback which helps both aspirant and professional photographers to make prompt and correct decisions.

Prof. Kirit Parikh,
Head
Indian Academy *Smart Photography*
is recommended by Indian Academy to all its students – be it a hobby course or a professional advanced course. ***Smart Photography*** has something for every photo-enthusiast. My students have benefited immensely from subscribing to this magazine. In particular, from the feedback I receive from them, it seems the most liked articles by the students are 'Ask Uncle Ronnie', 'If I Were You', 'Learning' and 'Product Reviews'.

While 'Ask Uncle Ronnie' clarifies a lot of matters, 'If I Were You' helps the students in improving their images considerably. The 'Learning' Section is extremely well-written and easy to understand. The various product reviews assist in taking informed decisions before buying cameras and accessories.

All-in-all, a fantastic publication dedicated to photo-imaging field. We, at Indian Academy, wish ***Smart Photography*** all the best for many many more successful years ahead.

Rajiv Warrior
Consultant
Creative Peripherals & Distribution Ltd.
In the last few years, camera business on the whole is on a decline due to the penetration of Smart Mobile's. Point & Shoot camera users have reduced drastically but there is a growth in high-end cameras, D-SLRs and so on. ***Smart Photography*** has kept themselves abreast, and have been adapting to these changes. They are focussing on imparting knowledge on latest camera technologies. This helps the casual/enthusiastic users, as well as professionals, to upgrade their skills and enjoy their photography. ***Smart Photography*** also helps Distributors like us to create an awareness of the brands and reach our target audience. We take this opportunity to thank ***Smart Photography*** for their support and wish them all the very best for all their future publications and endeavours.

Raman Agrawal,
Director
Nikita Distributors
We would like to congratulate ***Smart Photography*** for completing 10 years in the publishing industry. We wish that you keep growing and updating us with quality content and useful

Tushad Talati, Senior General Manager – Brand & Communication
Epson India Pvt Ltd
"***Smart Photography*** has been at the forefront of ideas, news, reviews and the latest updates in the world of photography from India and around the world. At Epson, we in turn, have been setting the standard by which all other photographic printing technologies are judged. We have been associated with ***Smart Photography*** from its inception and have enjoyed the benefit it offers to us to reach out to a whole gamut of professional photographers and the thriving community of photography enthusiasts. On the occasion of the publication's 10th anniversary we wish the magazine and its excellent team continued success in the years to come.

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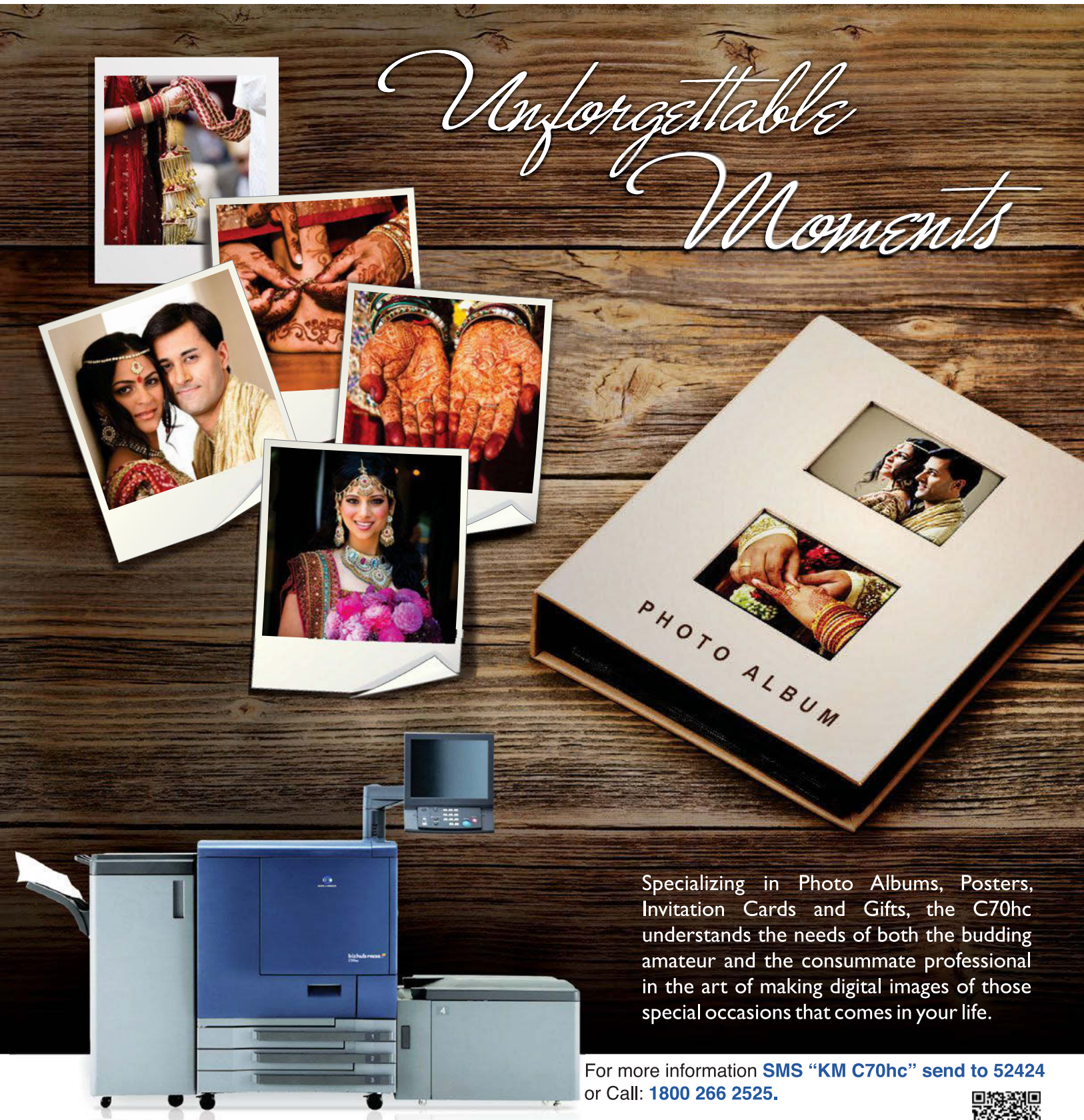

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information on photography, from the latest news, product showcase, unbiased reviews and interviews with the who's who of the industry. We have been associated with ***SP*** for over 6 years and the magazine has really enabled us in creating a leading brand image of our products in the minds of our valued customers.

The support we have received in terms of advertisement, new innovations, product reviews and exposure has been tremendous. We really hope that ***Smart Photography*** keeps growing in the months and years ahead.

Manoj Kumar Singhal, Managing Director
India International Technologies
It's been pleasure to see ***Smart Photography*** evolve as a photography magazine over the years. The simplicity mixed with detailed descriptions of photographic techniques makes ***SP*** a handy reading material for amateurs as well as professionals. We wish the ***SP*** team heartiest congratulations on completing 10 years of service to the photography industry and many more to come.

Mukul Kashyap, Indian Subcontinent Manager
Lino Manfrotto + Co Spa India Liaison Office
In the world of photography, advances in techniques and technology evolve every day. It is hard to keep up with the evolution but your magazine makes it easy for any photographer – be it fashion, commercial or aspiring – up to speed. The magazine is a right mix between information, design, usability and unbiased viewpoints about photography. You are a role model for any publication that aspires to become a brand in itself and I am sure that many readers will concur that your magazine is one of the best things that happened to the Indian photography industry.

Mohit Kaval, Manager- Marketing Communications
Xerox India
Smart Photography has been a revelation in the industry. Not only has it informed the customers about the newer technologies that are coming into the market and helping them make the right choices, we too have been kept abreast with the customer needs and the changing demand environment. We congratulate ***Smart Photography*** on completing 10 successful years and wish them all the very best for many more to come.

Mr.Deepak Gupta, Proprietor
Shri Balaji Impex
I would like to congratulate ***Smart Photography*** on completing their 10th Anniversary in April'15. The magazine has carved a niche for itself as an excellent guide to photography learning and photographic journalism. ***SP*** has been an impressive media that has expanded the photography industry with its unbiased reviews and information on the latest products. It is an excellent platform to get information about the new launches. Wishing team ***SP*** all the very best and hope for them to achieve new heights in the imaging industry.

Harmit Singh, Managing Director
Venus Album Co.P.Ltd.
Heartious congratulations to ***SP*** for completing 10 years and being the No.1 imaging magazine in the photography industry. May the success that has come your way at present lead you to higher achievements in the years to come. All the very best and looking forward to similar support we have received from you in the past.

Mr. Pushpandar Gauba, Proprietor
Prostar Products
As ***Smart Photography*** turns 10, we wish you all the best in the years to come. The variety and various topics covered in ***SP*** fulfills different categories of customer requirements, starting from beginners to high-end professionals. We are able to reach our target audience through advertisement in ***SP***.

Wishing Team ***SP*** all the very best.

Ajay Gauba, Director
Photosystems India Pvt. Ltd.
We wish all the best to ***Smart Photography*** team on completing 10 wonderful years in the imaging industry.
We have been associated with ***SP*** since the launch of the magazine and it has been a fruitful relationship.
I view it as one of the most credible resources for information, views, trends and news on Indian photography industry. The concise and incisive reporting and opinions makes it a compulsive read. |SP

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Snippets

RadioShack, the largest US consumer electronics retail chain store founded 94 years ago, filed for bankruptcy on February 5. RadioShack will sell 1,500 to 2,400 of its roughly 4,000 retail stores in the US to General Wireless, a unit of Standard General, its largest stake-holder, and the rest will down shutters. Once a popular destination for people looking for parts and service, RadioShack filed for Chapter 11 bankruptcy after about 3 years of consecutive quarterly losses. The company is another casualty of online competition.

Drone maker DJI has joined the Micro Four Thirds alliance with Olympus and Panasonic for better aerial photography, according to reports. By joining the Micro Four Thirds interchangeable lens alliance, DJI looks to incorporate lenses from Olympus and Panasonic for its popular Phantom series of camera-carrying drones. The move could significantly expand DJI's product line.

Worldwide camera lens business was worth $4 billion in 2014, said reports, quoting Futuresource Consulting. Worldwide demand for overall camera lens shipment reached 22.2 million units, a drop of 13% from a year ago. Stand-alone lenses fell by three percent, while prices grew four percent.

Mads Nissen wins World Press Photo 2014

An image by Danish photographer Mads Nissen has been adjudged as the World Press Photo of the Year 2014. Nissen is a staff photographer for the Danish daily newspaper Politiken and is represented by Panos Pictures. The picture shows Jon and Alex, a gay couple, during an intimate moment in St Petersburg, Russia. Life for lesbian, gay, bisexual or transgender (LGBT) people is becoming increasingly difficult in Russia. Sexual minorities face legal and social discrimination, harassment, and even violent hate-crime attacks from conservative religious and nationalistic groups. The winning picture is part of a project by Nissen called "Homophobia in Russia" which was shot for Scanpix. The photo also won 1st Prize in the Contemporary Issues category.

The premier award, the World Press Photo of the Year, carries a cash prize of 10,000 euros. In addition, Canon will donate a professional DSLR camera and lens kit to the winning photographer of the World Press Photo of the Year 2014. The jury gives first, second and third prizes in all categories. First-prize winners in each category receive a cash prize of 1,500 euros. Winners of second and third prizes, and those receiving honourable mention, receive a Golden Eye Award and a diploma. The annual Awards Days, a two-day celebration of the prizewinners, takes place in Amsterdam on 24 and 25 April 2015. For the full list of winners in all categories, please visit www.worldpressphoto.org

Canon develops new IS system

According to a patent issued in July 2013, Canon is developing a third type of image stabilisation (IS) system apart from the existing lens shift and sensor shift systems. The new system is an external IS unit that can be inserted into the lens between the focussing component and the rear elements. Further details are awaited.

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Panasonic Announces Micro Four Thirds Macro Lens

Panasonic has announced new interchangeable lenses for its Lumix G range of Micro Four Thirds System cameras. The H-HSS030E, a 30mm micro lens and the HHS043E, a 42.5mm portrait lens will be launched in the UK first.

The Lumix G Macro 30mm/F2.8 ASPH. / MEGA O.I.S. is ideal for life-size macro images as well as for stunning portrait. The new Lumix G 42.5mm / F1.7 ASPH./POWER O.I.S. enables you to achieve a beautiful bokeh effect with soft, out-of-focus blur. Both lenses will be available from May, 2015.

Samsung Galaxy S6 Edge Named Best in Show

The Samsung Galaxy S6 edge received the special honour of "Best New Handset, Tablet or Device" from the GSMA at Mobile World Congress 2015. The award recognizes the best new device launched during the show. This is the second consecutive year that Samsung received this award, following the Samsung Gear Fit in 2014.

The Galaxy S6 edge features the most advanced technology, and is more powerful than any previous Galaxy device in terms of usability and functionality. "With the Galaxy S6 edge, we sought to blend technology and design in a way the world has never seen before," said JK Shin, President and head of IT & Mobile Communications Division at Samsung Electronics. "We are honoured that the GSMA agree that these are our most elegant and powerful devices so far."

The Samsung Galaxy S6 edge has received more than 20 prestigious awards on-site at MWC 2015.

Nikon launches D-SLR D7200

Nikon has released a new 24.2 megapixel APS-C sensor D-SLR – the D7200 – without an Optical Low-Pass Filter. The new model has increased buffer capacity and uses EXPEED 4 image processor. Continuous shooting up to 18 Raw (Lossless compressed, 14-bit), or 27 Raw (12-bit, Compressed) or 100 JPEG is possible. Using Nikon Snapbridge in combination with built-in Wi-Fi and NFC (Near Field Communication), users will be able to shoot and share images to a Smartphone or Tablet. The D7200 will be available in early April 2015 either body only or in kit form with the AF-S DX NIKKOR 18-140mm f/3.5-5.6G ED VR for suggested retail prices (SRP) of $1,199.95 and $1,699.95 respectively.

ME-W1 Wireless Microphone and Receiver, is a weather-resistant device to capture sounds when shooting videos with D-SLR cameras. It can record in mono or stereo from up to 50 meters away.

Nikon View NX-i is the new software that allows users to browse RAW files adjusted using Nikon Capture NX-D software. It allows for easy uploading of images to social networks.

Velbon to Announces New Revolving Head

Velbon Corp will launch a new revolving head (PHD-66Q) that will enable to change the position of the camera easily. The head utilizes the QRA system to attach and detach the camera with one-touch operation. The body is made of magnesium alloy weighing 650g to hold up to 3kg of load.

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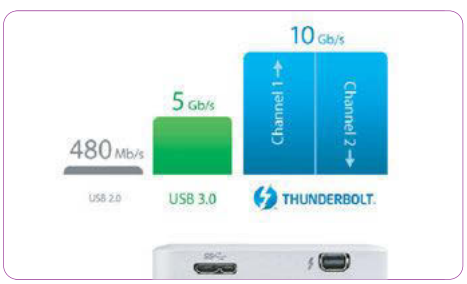

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Nikon's P900 sports a 2000mm equivalent lens!

Nikon introduced the Coolpix P900, which offers an unprecedented 83x zoom (24-2000mm equivalent). The 16-megapixel P900 offers Full HD video capability, built-in GPS and Nikon Snapbridge, which allows users seamlessly shoot and share photos from the camera to a compatible Smartphone or tablet via built in Wi-Fi and NFC.

"The COOLPIX P900 will provide users with the opportunity to capture sharp images and video in rich detail near or far, and to share their content with family and friends with confidence," said Masahiro Horie, Director of Marketing and Planning, Nikon Inc.

The camera is capable of shooting 7 frames-per-second to help deliver photos of fast moving sports in superb quality. Other features include a vari-angle 3-inch 921K-dot LCD display and a low shooting lag of approximately 0.12 seconds at the maximum wide-angle position and approximately 0.75 seconds at the maximum telephoto position.

The Coolpix P900 will be available in Black for a suggested retail price (SRP) of $599.95. The camera will be available from April 2015.

Troilo stripped of prize: World Press Photo

World Press Photo Contemporary Issues winner Giovanni Troilo was stripped of his prize for his photo story 'La Ville Noir - The Dark Heart of Europe,' after the organization found that Troilo had submitted the photographs, that violated contest rules. A photo he submitted that he alleged to have been taken in the Belgian city at the heart of the project turned out to have been taken in Sint-Jans-Molenbeek, Brussels. With Troilo's confirmation that the picture was indeed taken in another location, World Press Photo disqualified the story.

Trouble for Troilo started when the mayor of Charleroi, the town featured in the story, accused the photographer of misrepresenting the city and staging his photos. Although he admitted to using his cousin as a model in one of his photos, World Press Photo didn't find the photographer guilty of staging images. Just three days later the organization issued the statement that in light of 'new information' the investigation had been reopened and found Troilo in violation of entry rules.

With Troilo disqualified, the first prize for stories in the Contemporary Issues category went to Giulio Di Sturco, previously the second prize winner, and Tomas van Houtryve now takes the second prize.

Adobe Photoshop Turns Twenty-Five

Adobe recently celebrated 25 years of Photoshop. "For 25 years, Photoshop has inspired artists and designers to craft images of stunning beauty and reality-bending creativity," said Shantanu Narayen, Adobe President and Chief Executive Officer. "From desktop publishing, to fashion photography, movie production, web site design, mobile app creation and now 3D Printing, Photoshop continues to redefine industries and creative possibilities. And today that Photoshop magic is available to millions of new users, thanks to Adobe Creative Cloud."

Photoshop is one of the most recognized software brands in the world with tens of millions of users, and is the go-to application for digital image manipulation across all media. To meet the needs of today's visual artists, Photoshop and Lightroom mobile apps enable creatives to work on image files seamlessly across desktop computers, tablets and Smartphones.

To celebrate this milestone, Adobe is showcasing 25 of the most creative visual artists under 25 who use Photoshop. To be considered, artists upload their projects to Behance and use the tag "Ps25Under25." In the coming months, those selected will take over the Photoshop Instagram handle (@Photoshop) for two weeks and present their work for the world to see. Fredy Santiago, a 24-year old Mexican-American artist and illustrator based in Ventura, California will be the first to display his images.

The company is also launching an advertising campaign, "Dream On", for The Academy Awards — as a tribute to 25 years of amazing art created in Photoshop. The TV commercial includes incredible work from Photoshop artists and iconic images from major motion pictures that used Photoshop in the making, including Avatar, Gone Girl, How to Train Your Dragon 2 and Shrek.

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New lenses from Sony

Sony Electronics has announced several new α E-mount lenses and converters. The new introductions include four new 'FE' full-frame E-mount lenses designed for the α7 camera lineup. These include a ZEISS Distagon T* FE 35mm f/1.4 ZA wide angle lens, an FE 90mm f/2.8 Macro G OSS lens, an FE 24-240mm f/3.5-6.3 OSS hi-magnification zoom lens and an FE 28mm f/2 wide angle prime lens.

Sony has also announced two sets of new ultra-wide and fisheye converters, one set exclusive for the new full-frame FE 28mm f/2 lens and another set for use with existing 16mm (SEL16F28) and 20mm (SEL2028) APS-C E-mount lenses.

The new ZEISS Distagon T* FE 35mm F1.4 ZA full-frame wide angle prime. With a minimum focusing distance of approximately 12 inches, the ZEISS Distagon T* FE 35mm f/1.4 is the first E-mount lens to feature an exceptionally fast aperture of f/1.4. The lens has a 9-bladed circular diaphragm which makes it a superior choice for creating smooth bokeh during portrait shooting. It also performs extremely well in low-light shooting scenarios.

The lens features a Direct Drive SSM (DDSSM) system that enables quiet, precision focussing, even at the shallowest depth of field. A dedicated aperture ring can be set for smooth, continuous operation – ideal for movie-makers – or with click-stops to provide tactile feedback when shooting still images. The lens is also dust and moisture resistant for reliable operation when shooting outdoors.

The new FE 90mm f/2.8 Macro G OSS lens is the first mid-telephoto macro lens for the α E-mount cameras. It features built-in Optical SteadyShot (OSS) image stabilization, allowing for pin-sharp images at up to 1:1 magnification, even when shooting handheld. The smooth, quiet Direct Drive SSM (DDSSM) mechanism drives two 'floating' focus groups independently, ensuring extremely precise focus positioning that's crucial for macro photography.

The "all-in-one" FE 24-240mm f/3.5-6.3 OSS 10x zoom lens is an ideal travel partner handling everything from landscapes and everyday portraits to sports and action scenes. The advanced design includes five aspherical elements and one ED glass element. It also features built-in OSS stabilization and dust and moisture resistance.

The new full-frame FE 28mm f/2 wide angle prime features a bright f/2 maximum aperture that is ideal for landscape and low-light handheld shooting. The lens has a 9-blade circular diaphragm, three aspherical lens elements – including one advanced aspherical element – and two ED glass elements. All lens surfaces are multi-coated to suppress flare and ghosting.

Canon launches PowerShot G3X

Canon has announced the PowerShot G3X, which uses a 1-inch Type sensor with a 12.8-megapixel resolution. The camera uses a Digic 6 processor and the sensitivity ranges from ISO 100 to 12800. The camera features a new lens, 24-600mm f/2-3.9. There are two control rings around the lens—a step ring that can be used for changing the shooting parameters and the other for manual focus.

Manfrotto to launch Off road series gear

Manfrotto announced that it will release lightweight backpack, tripod and monopod line in the Off road series. The Off road family includes super light tripod, walking stick monopod, and ultra-light backpack. Tubes of the tripod and walking stick are made of aluminium and are provided by Fizan, an Italian firm that supplies sky sticks and trekking poles. The backpack has a capacity of 30 litres, which can accommodate a camera and 2 to 3 lenses in separate compartments for storing, plus spaces for a tripod and walking stick.

The Off road tripod has a ball head and level meter. The tripod weighs 650g and holds up to 2.5kg load. The Walking stick weighs 400g and holds up to 2.5kg load. The tripod and walking stick come in three colours—red, green and blue. The Off road backpack comes in four colours—grey, blue, red and green.

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Tamron Japan posts record profit

Tamron announced that it posted a 16.1% year-on-year gain in operating profit to 6.07 billion Yen on total revenue of 73.62 billion Yen, setting a new record. Net profit rose 20.3% to 3.846 billion Yen. The company attributed the favourable results to strong sales of interchangeable lenses.

Photographic interchangeable product division posted a revenue of 53.93 billion Yen, up 11.2% with operating profit of 5.85 billion Yen, a 36.7% jump over the previous year. Super-zoom lenses such as the SP 16-300mm launched in April and the SP 150-600mm released in December showed an immediate success and continued selling well ever since, the company said. The 150-600mm lens posted revenue of 6.4 billion Yen compared to the expected sales of 1.4 billion Yen, President Morio Ono said. Over half of the purchasers have been users of APS-C cameras. For APS-C camera users, the lens gives 900mm equivalent focal length on investment of around 150,000 Yen. The company plans to release a standard zoom lens this summer, which was originally planned last year The lens will target emerging economies.

The Lens module and related product division's sales posted a 7.8% fall to 7.03 billion Yen and a 29.2% decline in operating profit to 664 million yen. Tamron plans to release new models in a revised design towards summer.

Sony Japan turns optimistic on growth expectations

Sony Corp. announced that it expects to post an operating profit growth of 20 billion Yen from the earlier outlook of 40 billion Yen loss for fiscal 2014-15 ending March 2015. The company said the ailing TV business division will turn to the black to 13 billion yen from a loss of 25.5 billion Yen a year earlier, thanks to separating of the division in 2014. The Smartphone business is expected to bottom out due to an additional 1,000-employee reduction.

Sony said the company has failed to consolidate the 9-month (April-December 2014) results till date, due to a large-scale network and IT system breakdown in its subsidiary, Sony Pictures Entertainment, which was subject to massive cyber attacks. Sony said it will report the results by March 31. The company revised the outlook for the 9-month results. Total sales will gain 6.1% to reach 2.557 trillion Yen, thanks to the weaker Yen, recovery in sales units in the Mobile Communications Division, and continued favourable results in the Device and Game and Network Service. Operating profit will increase 89.4 billion Yen from the previous year to 178.3 billion Yen and net profit will be 89 billion Yen, a rise of 62.7 billion Yen from the previous year. The Imaging Products and Solution Division posted a great decline in digital camera sales but it managed a 1.5% growth, helped by weak Yen. Operating profit rose 90.4%, thanks to reduced marketing expenses and weak Yen.

Smartwatches eating into Traditional Watch market: Report

At both CES and MWC this year, there was a clear design drive to make smartwatches look more like analogue watches in an effort to make them seem more accessible according to Futuresource Consulting. Conversely, we see traditional watches adding basic mobile connectivity.

Guess Watches have partnered with Martian to design a 'boldly designed smartwatch' which was a hit at the MWC. Compared to other wearable solutions, smartwatches benefit from being generally unobtrusive, they have low barriers for consumer acceptance, are secure, and can be worn 24/7 in any location. Today, vendors and service providers can be seen presenting the watches in credible and serious roles such as health and fitness tracking, assisted living, mobile payments and interfacing with connected cars and Smartphones.

Futuresource estimate that a little over 6.1 million smartwatches were sold in 2014. With Apple's release of Apple Watch this market is certainly expected to accelerate rapidly. Futuresource also expect the mid-range watch market ($100-$500 at retail) to be affected more than most - representing approximately one-third of watch volume sales.

Canon Floats Biomedical Arm

Canon USA Inc. has announced the establishment of Canon BioMedical Inc., a new wholly owned subsidiary that will serve as a worldwide headquarters for its biomedical business. The new company will conduct development, manufacturing and marketing operations relating to Canon's life science and molecular diagnostic platform.

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Photograph by Anil Risal Singh

FIP Workshop

Federation of Indian Photography, the premier National Body of Photography in the country, organized Himalayan Landscape Photography Workshop "Call of the Himalaya" from 17th to 20th February 2015 at The Buransh Retreat, Kausani, Uttrakhand.

The workshop was attended by 42 delegates from across the country. The faculty members were Anil Risal Singh, Anup Shah and Threesh Kapoor. They helped the delegates to understand the intricacy of landscape photography, especially at hills. Delegates were taken to different sites including an Uttrakhand village, where they shot independently and later their works were analysed and evaluated.

A landscape photography exhibition comprising 15 works each of famous landscape photographer Late Kr.Shukdeo Singh, Anil Risal Singh, Anup Shah and Threesh Kapoor was on display.

Canon Honours the Spirit of Womanhood

Canon India celebrated the International Women's Day with various programmes. To celebrate the spirit of womanhood, Canon conducted photography workshops exclusively for women across major metros.

Canon's corporate philosophy of Kyosei, which means working together for common good, has found resonance in its continued commitment to engage fruitfully with communities of women creating mutually rewarding opportunities and celebrating their achievements.

The vision, the effort and the endeavour to provide the most enjoyable yet productive environment, Canon has strived to honour the emergence of women power at work. From the current 12%, the company plans to increase the percentage of women workforce, clearly, emphasizing on the importance of gender equality when it comes to recruitment or promotion of staff.

"We, at Canon have a deep understanding of how facilitating opportunities can make women take the lead to innovate," said Mr Kazutada Kobayashi, President and CEO of Canon India. "We are committed to empowering women from all walks of life and with the desire to create a perfect work-life balance, our corporate policies amply reflect this outlook," he added.

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Olympus launches OM-D E-M5 Mark II

L to R: Mirza Ali Asgar - General Manager, Olympus Imaging India Pvt Ltd; Marc Radatt, General Manager, Olympus Corporation Asia Pacific; Lucas Tan - Regional Product Trainer, Olympus Corporation Asia Pacific and Shinobu Ikuta - Asst. Manager, Olympus Corporation Asia Pacific.

Olympus Imaging India launched the OM-D E-M5 Mark II at a glittering function at ITC Grand Central in Mumbai. This model is the successor to the tried and tested OM-D E-M5 which was introduced in 2013. Smart Photography had carried a detailed report of its international launch in the March 2015 issue.

"Olympus has always focused on quality, features and compactness," said Marc Radatt, General Manager, Olympus Corporation Asia Pacific, who unveiled the EM 5 Mark II. "India is a very important and fast growing market for us and by next year, we expect to have a 10-15% market share in this mushrooming segment," he added. He also said that the E-M5 Mark II brings together so many great things in one camera that it is tough to find a parallel. Lucas Tan, Regional Product Trainer, Olympus Corporation Asia Pacific explained the various features of the camera.

Konica Minolta Conducts Training for Customers

Konica Minolta recently conducted a Colour Management Seminar for its customers in their Bangalore office. It is an informative way of sharing the details with its customers on how the customers can maintain the consistency and reproduce right colour.

The end customers generally have lot of query from the file generations, file format to the printed output. The seminar helped customers to learn the best ways to achieve the consistency from the monitors, creating profiles for the monitors to file creation and setting colour parameters in the files.

The customers were trained in profiling the printers and using common profile to have consistent output from the device as we see on the monitor. It was a practical seminar with a proof of concept. Konica Minolta arranged for a complete setup right from the input to the output. It was a live session with a production printing machine.

Wacom opens Demo Centre

Wacom, the global leader in pen tablets and displays, opened its second Demo Centre in India's animation and design hub, Bangalore. The demo centre is situated at a very central and convenient location of Wilson Garden at #439, 3rd Cross, 6th Main. It was inaugurated by Wacom's Asia-Pacific-Japan Director Komiyama Shigeki in the presence of Asia-Pacific Director Fujisaki Noboru and Wacom India Managing Director Manu Nanda

The Demo and Training centre is designed keeping in mind the need and comfort of the customers. The designers & design students can come and spend as much time to choose the best suitable product for them.

Opened from Monday to Saturday, 10am to 6 pm, it has all the range of Wacom Creative, Consumer and Business Products on display and ready for trial.

"With an outstanding and overwhelming response to Wacom products from the design fraternity of Bangalore, it was our duty to reciprocate to them. The demo centre is a step in getting close to our existing customers and reaching out to our prospective ones," said Komiyama.

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Sandisk Unveils USB 3.0 Flash Drive

SanDisk recently announced the SanDisk Ultra Dual USB Drive 3.0, a USB flash drive featuring both a micro-USB and a high-speed USB 3.0 connector for super-fast file transfers between On The Go (OTG)-enabled Android devices, PC and Mac. The new Ultra Dual USB Drive 3.0 enables mobile users to transfer files even faster, as well as free up space on their Smartphones and tablets. The drive simply connects via micro-USB to a compatible Android device and gives users up to 64GB2 of extra storage instantly.

The new SanDisk Ultra Dual USB Drive 3.0 sports a retractable design for easy usability, as well as a longer micro-USB connector to accommodate device cases or port covers. The USB drive offers a convenient way to transfer and share content via an Android-powered Smartphone or tablet's micro-USB port without the need of cables, email or wireless set-up. The drive also offers USB 3.0 performance at up to 130MB/s from the drive to the computer for users to quickly transfer and back up photos, videos and other files originally taken with their Smartphone.

Meanwhile, the SanDisk Memory Zone app, which gives users even greater control over their mobile device's memory storage, has been downloaded more than two million times via Google Play store. SanDisk's Memory Zone app is compatible with most Android-powered devices and allows users to easily locate, organize, transfer and back up data. When the new SanDisk Ultra Dual USB Drive 3.0 is connected, the Memory Zone app auto-launches, and allows users to easily manage and transfer content between their mobile device and the drive.

The SanDisk Ultra Dual USB Drive 3.0 is now available on Flipkart.com in 16GB to 64GB capacities with MRPs - 16GB – Rs. 1099, 32GB – Rs. 1749, 64GB – Rs. 3049 respectively.

Canon India partners with WWF for Earth Hour

Canon India strengthened its commitment to conserving the environment by partnering with WWF for Earth Hour 2015, seventh year in a row. It is one crucial hour dedicated to uniting people world over through the collective action of switching off non-essential lights. In the run-up to the event, Canon set up a photo booth at the WWF 'Pedal for the Planet' Cyclothon 2015 where all participants were given an opportunity to get their photographs clicked.

Honor launches 6 Plus in India

Honor shared ambitious plans for the Indian market at the sidelines of the Mobile World Congress in Barcelona. The company also displayed some of the breakthrough products at the congress for media to firsthand experience which includes the Honor 6 plus.

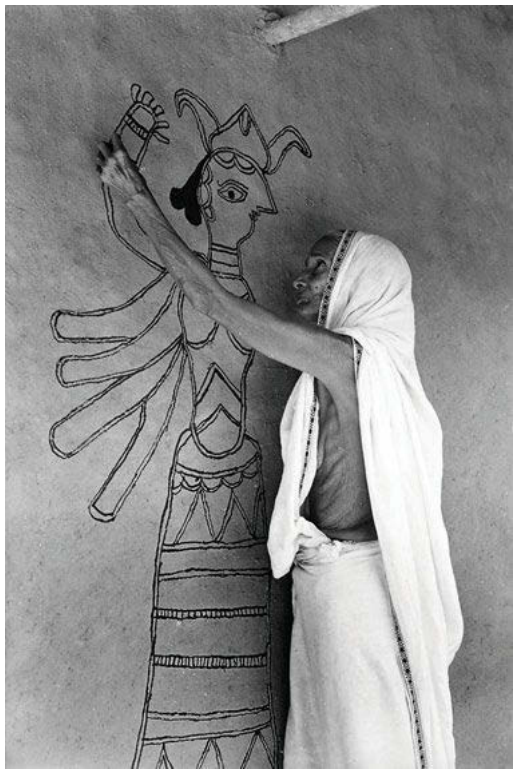
Honor products were launched in October 2014 with Flipkart.com in India and have received overwhelming response from the customers. Customers from across sections have testified Honor products as the best-in line products with great value proposition. The success of Honor products like Honor 3C and Honor 6 has reinforced the company's commitment. The focus will be on emerging markets with India as a priority market for Honor.

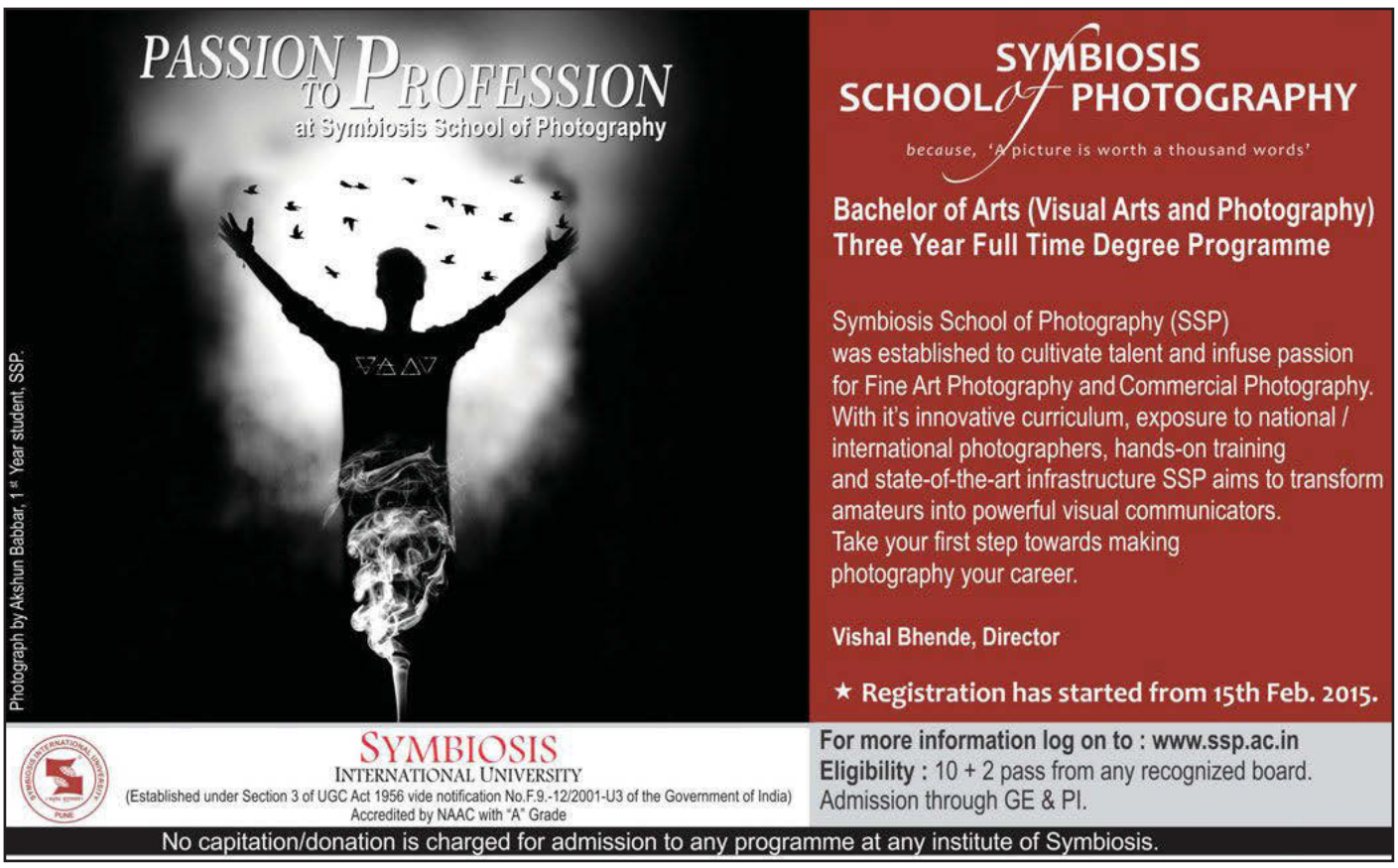
Addressing the Indian media delegate at the MWC, Dragon Yin - President of Honor International Business , said "Honor was launched last year in Western Europe and the success in these markets has made us optimistic. We have already entered 57 global markets only in 6 months and plan to invest considerably to develop global markets and India as these are very important market for us."

The Honour 6 Plus was officially launched in India recently along with other products. The Honor 6 plus is the first ever smartphone in Indian market with bionic parallel dual lens. This is essentially two 8-megapixel cameras mounted side-by-side. As per the company, this system can capture twice the amount of light compared to normal cameras. The device is understood to feature a 5.5-inch full HD display, HiSilicon Kirin 925 octa-core (quad-core Cortex-A15+quad-core Cortex-A7) processor with Mali-T628 GPU and 3GB of RAM. It has 16GB internal storage, microSD card support, 8-megapixel front-facing camera and 3,600mAh battery.

Focus Photo Festival

Focus Photography Festival Mumbai 2015 (FOCUS), supported by Bloomberg Philanthropies and in collaboration with education partner, the Mohile Parikh Centre, was conducted from 12 to 26 March 2015. First launched in 2013 as the city's first ever photography festival, FOCUS has built on the success of its inaugural event, and this year's programme featured over 30 exhibitions, workshops and educational events taking place across the city. The aim of FOCUS is to engage not just those in the photographic sector but to make the art form accessible to everyone across the city, with every festival event free and open to all. This year's festival theme was 'CROSSOVER'. Mumbai is known for its dynamism and diversity fuelled by the intermingling of people from different states, faiths and social structures. The theme celebrates photography's role in challenging the way we see and understand both our city and the world, not only questioning collective notions of geography and history but also telling the intimate stories of the construction of identity and the exploration of self in today's age.





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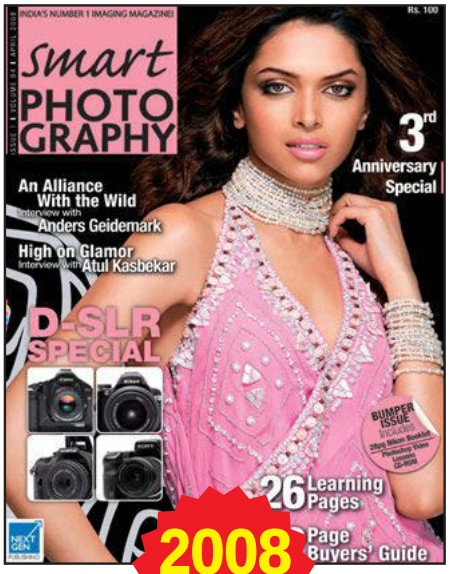

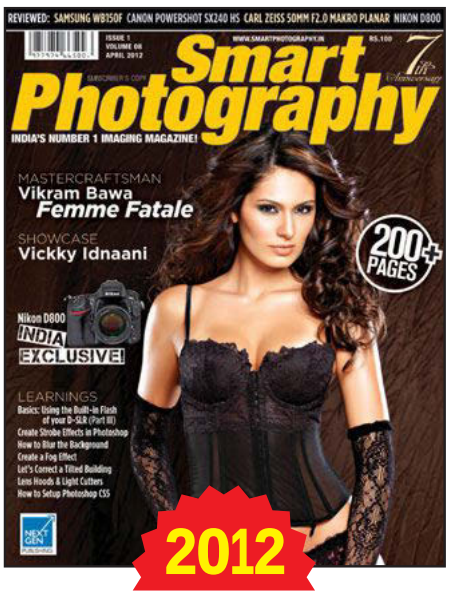

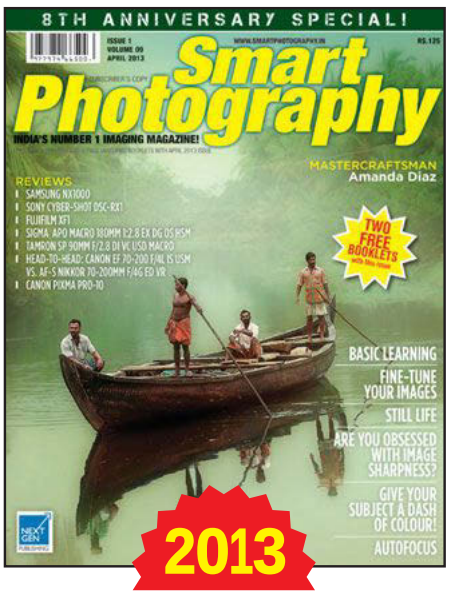

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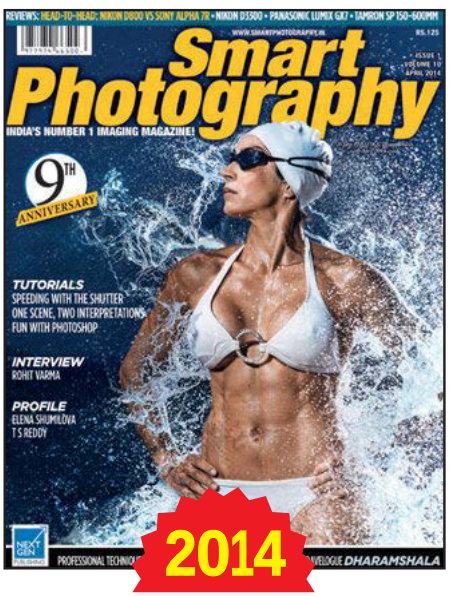
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REVIEWS:
LEARNINGS
INTERVIEW: Sanak Roy Choudhury • PROFILE: Saurabh Botre
Smart Photography
AWARDS 2015
REVIEWS:
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• PHOTOGRAPHY WITH WIDE-ANGLE LENSES
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Smart Photography
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• GET CLOSE WITH TELEPHOTO LENSES
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• PROFILE: Sameer Belvalkar

Treasured Travels

Vivek Joshi, Thane

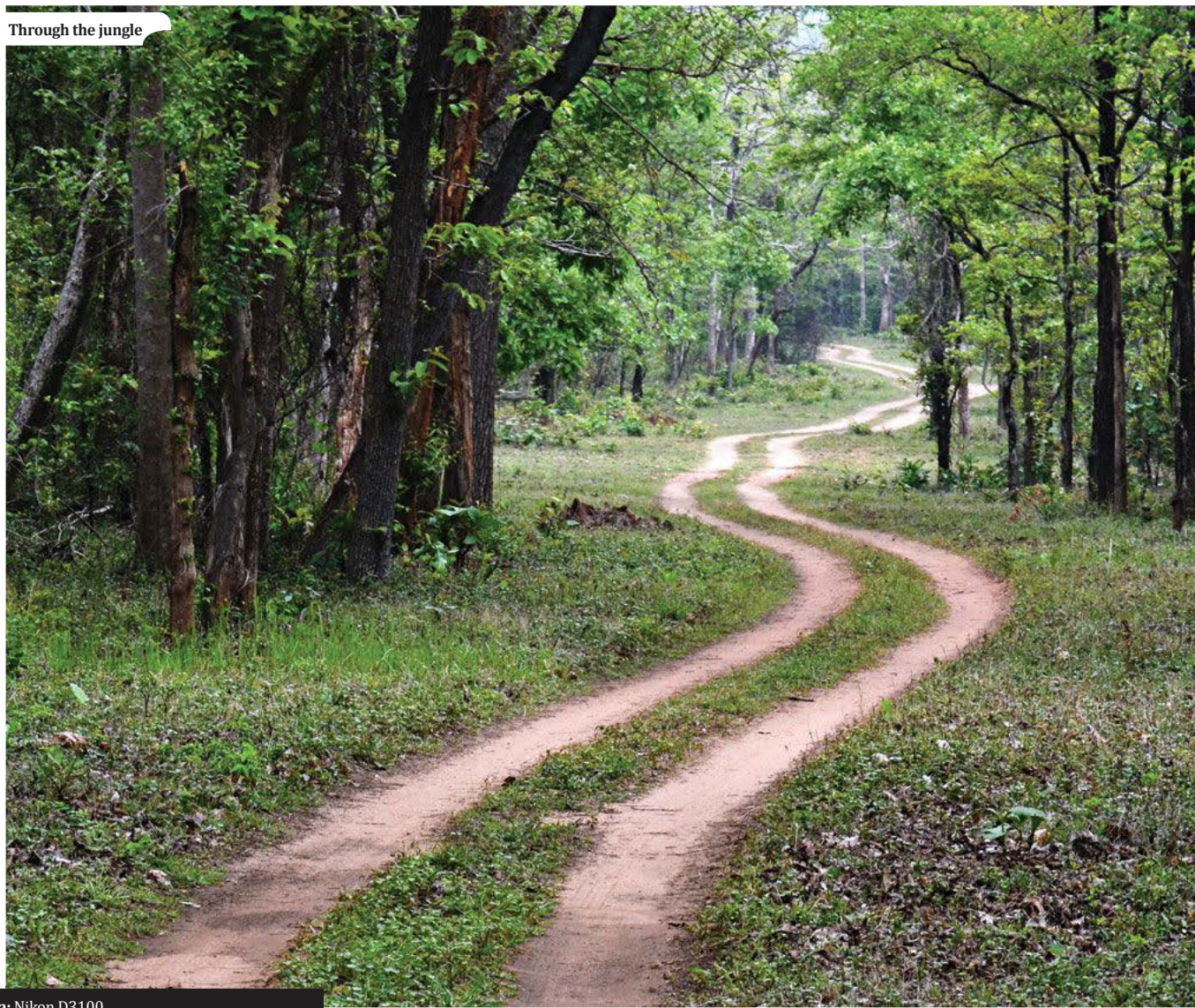
As told to **Tanika Godbole**

I work with a defence production organisation at Mazagon Dock Ltd. My work involves designing and testing airconditioning and ventilation systems that are used in warships of the Indian Navy. I started digital photography four years ago when I purchased an entry-level Nikon D3100 camera. I am a member of The Photographic Society of India (PSI) and The Federation of Indian Photography (FIP). I believe in learning photography from all sources like print, web and media. My favourite sites for learning are Photography Life by Nasim Mansurov and Digital Photography School (DPS). I am a subscriber of ***Smart Photography*** and my favourite columns are *If I were you*, *Ask Uncle Ronnie* and *Learnings*.

Being an avid traveller, I have been across our country and captured many nature and travel photos.

For the past two years, I have been participating in national and international salons, and have to my credit, more than 100 acceptances and quite a few Certificates of Merit and medals as well. Based on this performance, I was honoured with Associateship of Federation of Indian Photography (AFIP distinction) in November 2014.

Through the jungle



Camera: Nikon D3100
Aperture: F/11; **Shutter speed:** 1/320sec; **ISO:** 800

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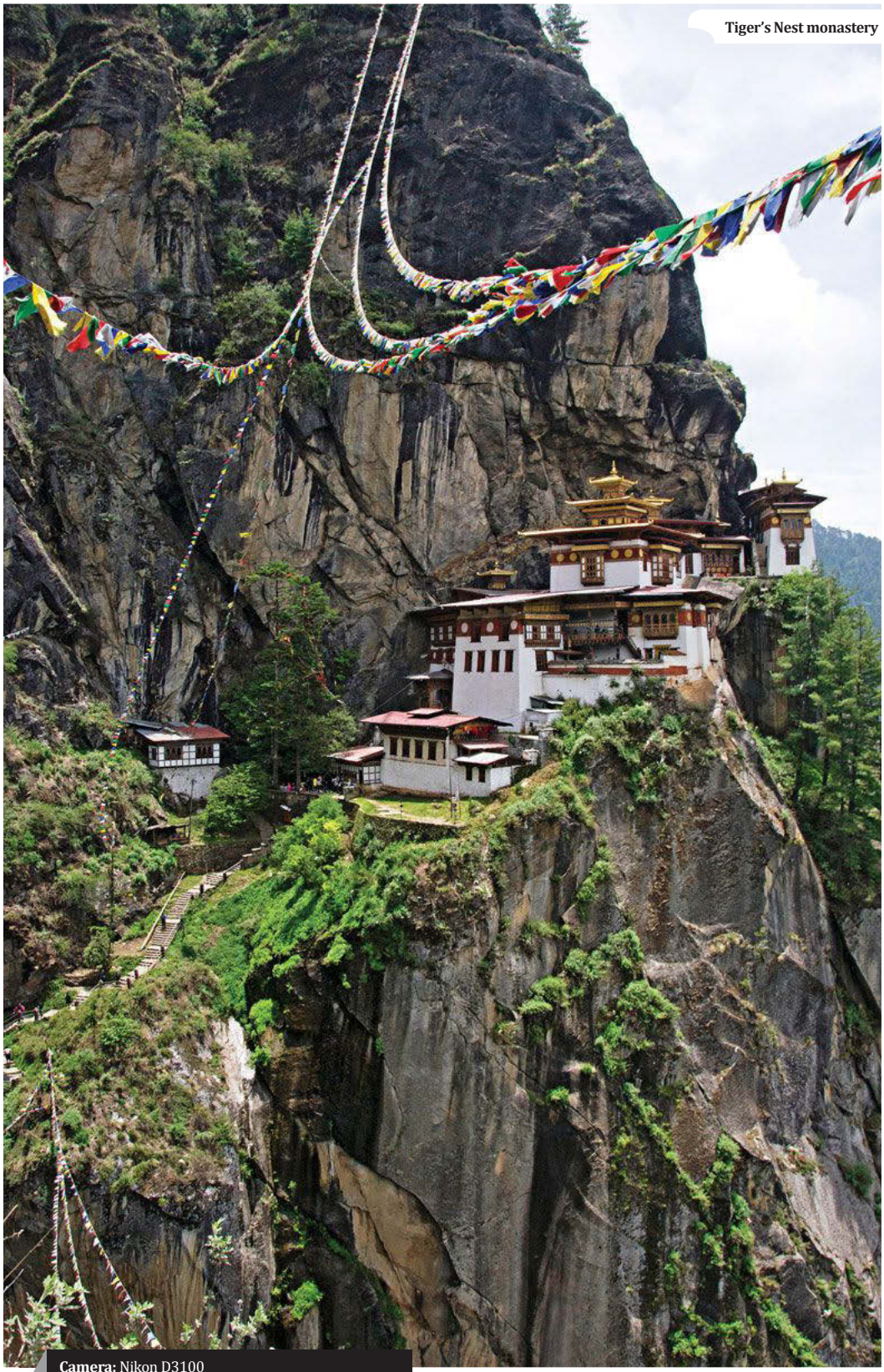
One solo exhibition of mine, titled 'Bhutan-The Land of Thunder Dragon', was held in Mumbai in August 2014. I have also presented few slideshows of my work on nature and travel photos.

I believe that images are first made in the mind of a photographer, and then they are clicked. A camera is just a piece of equipment; the man behind the camera is more important. |**SP**



Tiger's Nest monastery

Camera: Nikon D3100
Aperture: F/14; **Shutter speed:** 1/250sec; **ISO:** 400

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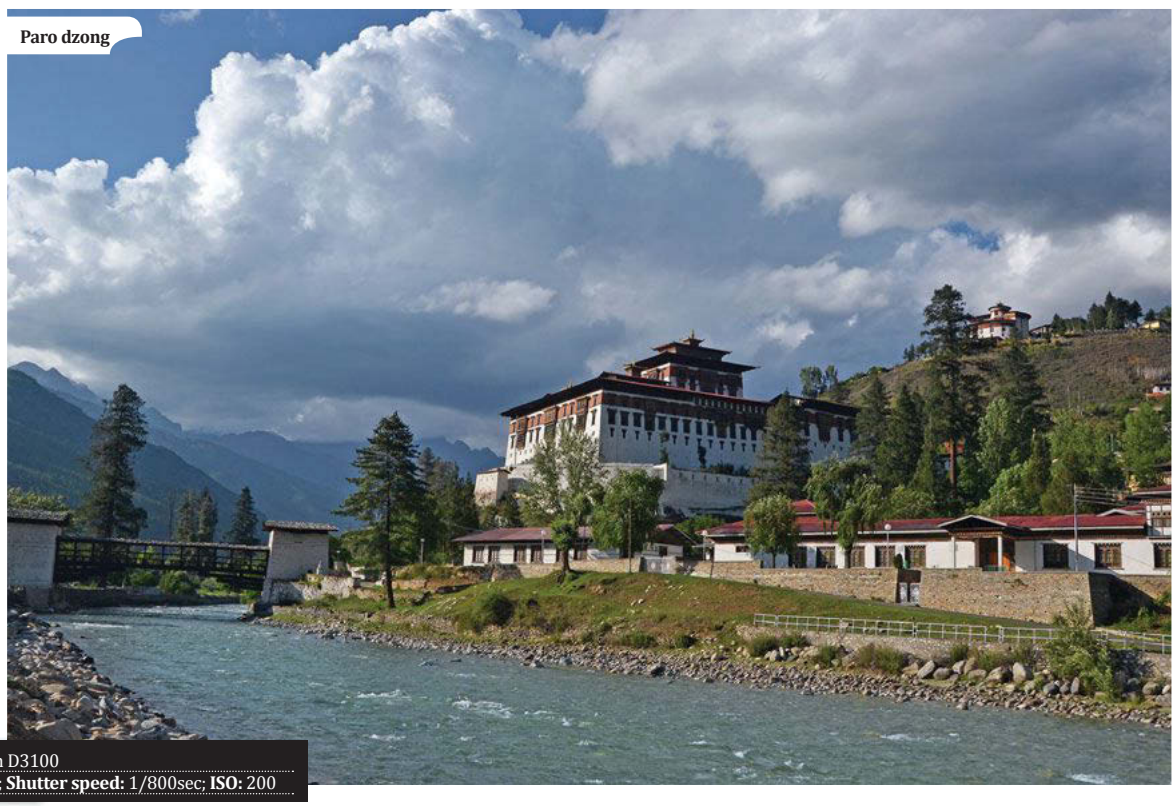
Camera: Nikon D3100
Aperture: F/9; **Shutter speed:** 1/320sec; **ISO:** 100

Kye monastery

Paro dzong



Camera: Nikon D3100
Aperture: F/8; **Shutter speed:** 1/800sec; **ISO:** 200

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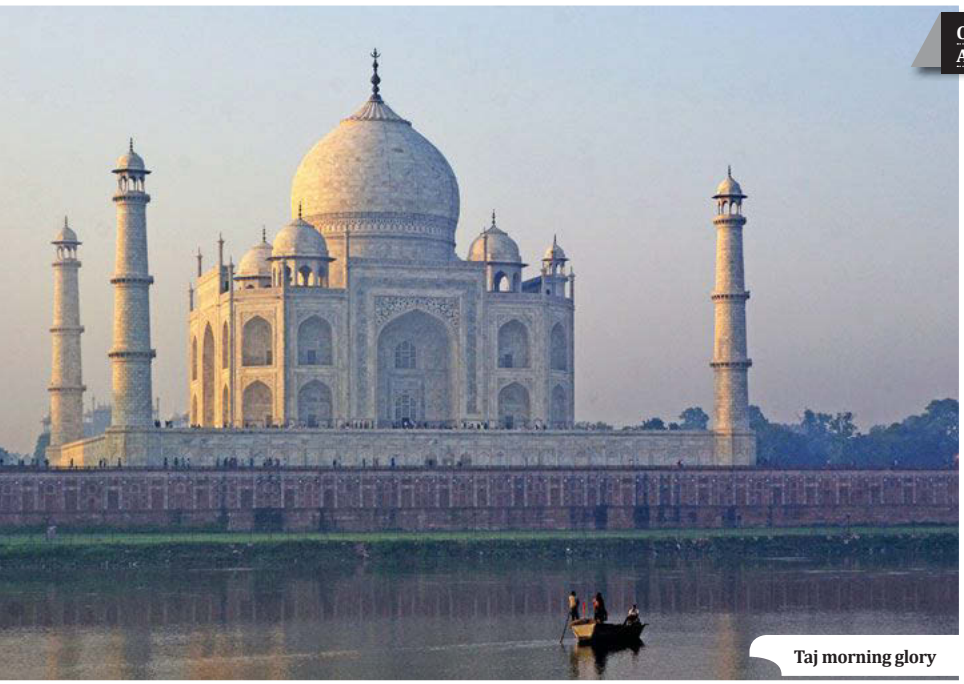

Camera: Nikon D3100
Aperture: F/11; **Shutter speed:** 1/100sec; **ISO:** 200

Taj morning glory

Camera: Nikon D3100
Aperture: F/6.3; **Shutter speed:** 1/640sec; **ISO:** 100

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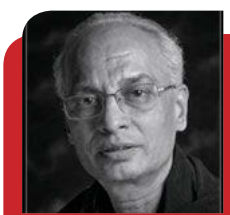
Wanderlust

As told to **Rohinton Mehta**

Camera: Canon EOS 450D
Aperture: F/7.1; **Shutter speed:** 1/50sec; **ISO:** 200

Entry to Adalaj stepwell



Prof. Kirit N. Parikh

Prof. Kirit N. Parikh heads 'Indian Academy' located at Vile-Parle (East). He is an alumni of Sir J.J. School of Art, having done his GD Applied Art with specialization in photography in 1974. He was awarded a Fellowship from Sir J.J. Institute of Applied Art, Mumbai, and has acquired many awards and citations from various institutes for his work. He was honoured by Sir J.J. Institute of applied Art to conduct lectures on photography as a visiting faculty.

He started Indian Academy with a motive that in today's competitive world, each individual is striving hard to make a career of his/her own. Today's youth is at cross-roads to choose a path of their own and it will not be possible unless they undergo some professional training along with their academic education for a better future. Today photography is one such option that can become a major source of income and is no longer treated as a hobby. Photography is a field where one can keep on learning, growing and improving oneself.

Ladakh - an aerial view

Camera: Canon EOS 450D
Aperture: F/9.5; **Shutter speed:** 1/350sec; **ISO:** 100

Local ladies, Ladakh

Camera: Canon EOS 450D
Aperture: F/4.5; **Shutter speed:** 1/350sec; **ISO:** 400

Young caretaker

Camera: Canon EOS 450D
Aperture: F/5.6; **Shutter speed:** 1/125sec; **ISO:** 200

Dancing 'smoke lady'

Camera: Canon EOS 550D
Aperture: F/11; **Shutter speed:** 1/125sec; **ISO:** 100

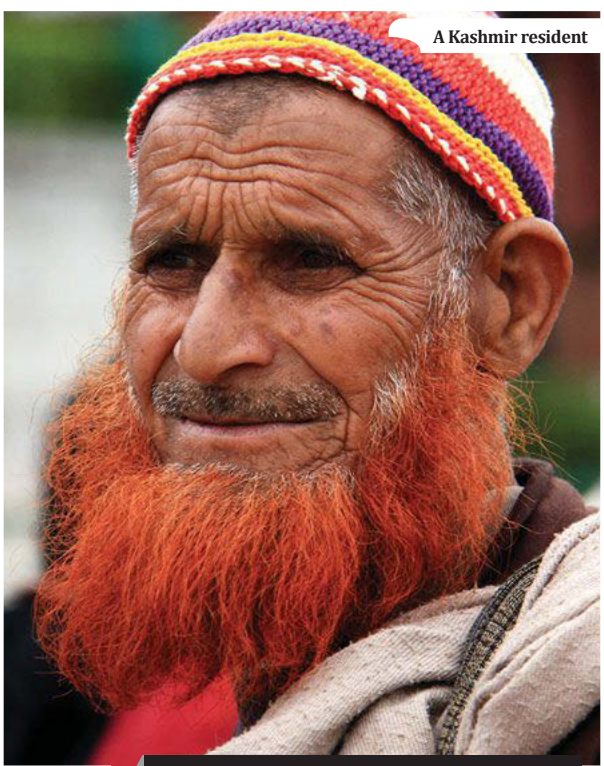
Worried?

Camera: Canon EOS 450D
Aperture: F/4.5; **Shutter speed:** 1/180sec; **ISO:** 200

In deep thought

Camera: Canon EOS 450D
Aperture: F/8; **Shutter speed:** 1/60sec; **ISO:** 400

A Kashmir resident



Camera: Canon EOS 450D
Aperture: F/9.5; **Shutter speed:** 1/350sec; **ISO:** 100

At Turtuk village, near Ladakh

Camera: Canon EOS 450D
Aperture: F/9.5; **Shutter speed:** 1/125sec; **ISO:** 400

At Flower Valley, Shrinagar

Camera: Canon EOS 450D
Aperture: F/11; **Shutter speed:** 1/125sec; **ISO:** 100

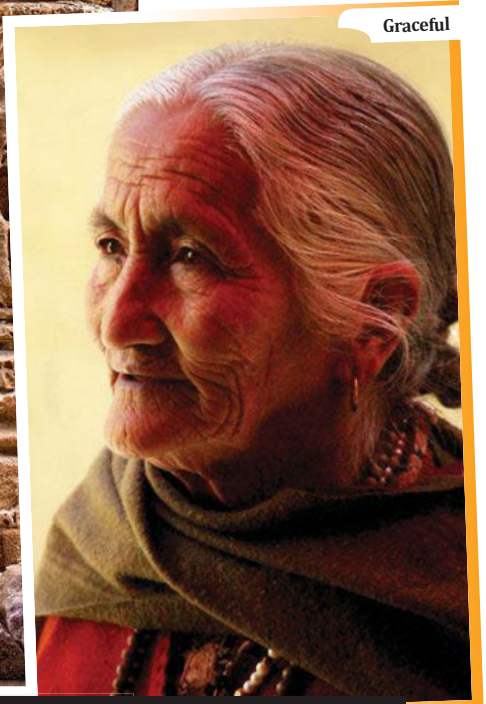
Near Nubra valley

Camera: Canon EOS 450D
Aperture: F/16; **Shutter speed:** 1/250sec; **ISO:** 200

Sun Temple, Modera, Gujarat

Camera: Canon EOS 450D
Aperture: F/6.7; **Shutter speed:** 1/60sec; **ISO:** 200

Graceful



Camera: CanonEOS 5D Mark II
Aperture: F/5.6; **Shutter speed:** 1/3200sec; **ISO:** 5000

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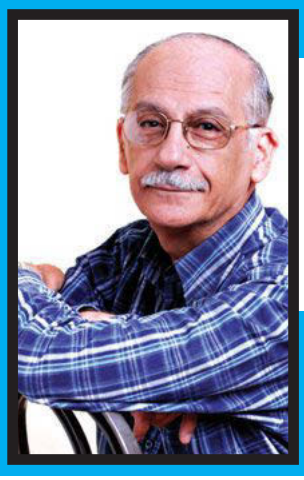
If I Were You



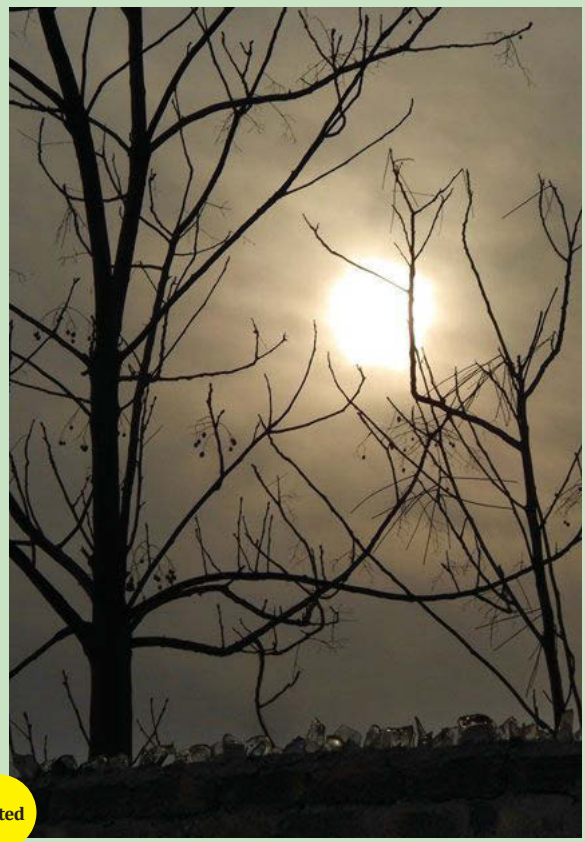
E-mail your images at **sp@nextgenpublishing.net**

Our Imaging Expert
No one can take a picture that everyone likes. But, almost every picture can have scope of improvement. Often, we are not our best critics, while others can immediately point out the faults. In If I were you, our expert comments on how your pictures could be taken to another level.

Rohinton Mehta,
Technical Editor, Smart Photography

Original

Camera: Nikon Coolpix L820
Aperture: F/9; **Shutter speed:** 1/1500sec; **ISO:** 125

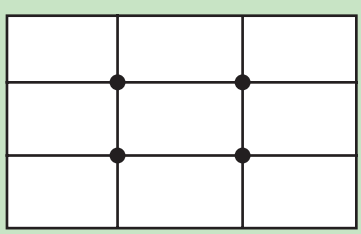


Edited

Silhouette

Zitesh Kaushal has sent us this photo for critique. Though there are some negative points about it, overall, I seem to like the picture. I like the silhouetted trees and the tonality of the sky. So what do I not like?

I don't like the fact that you have placed the sun right smack in the centre of the frame. You should have framed the sun as shown in the sketch. Secondly, you should not put your name/logo on the picture when you send your images to any magazine or photo contest.



The four points where the line intersect are the strongest positions to place your main subject

I've tried a different composition, mainly to eliminate the name/logo. See how the sun is placed as per the rule of the thirds. If the sun in your original picture would have been as I have recommended above, I would have liked that composition even more than my edited frame.

Original

Edited

Landscape

SS. N. Verma from Mumbai has sent us this picture of a temple in Chennai for critique. He says that the lighting was such that he had to overexpose to get details in the temple. But doing so has burnt out the sky. He wants to know if there is a solution to such problems.

Yes, a bland overexposed sky does nothing to help a photo! A touch of blue or cyan in the sky would make the picture acceptable. *If I were you*, I would have taken multiple shots (at least three), varying only the shutter speed and later blend them in Photoshop to get details in the structure as well as the sky.

Since we cannot go back in time, we can take the help of Photoshop to try and get some tone in the sky. First apply Auto Contrast. Then go to Selective Colour and in the Colour field, select White. Now add a mix of Cyan and Magenta (more of Cyan and less of Magenta) to the sky till you are happy with the edit. You may then darken the sky to your liking by moving the Black slider (in Selective Colour) to the right.

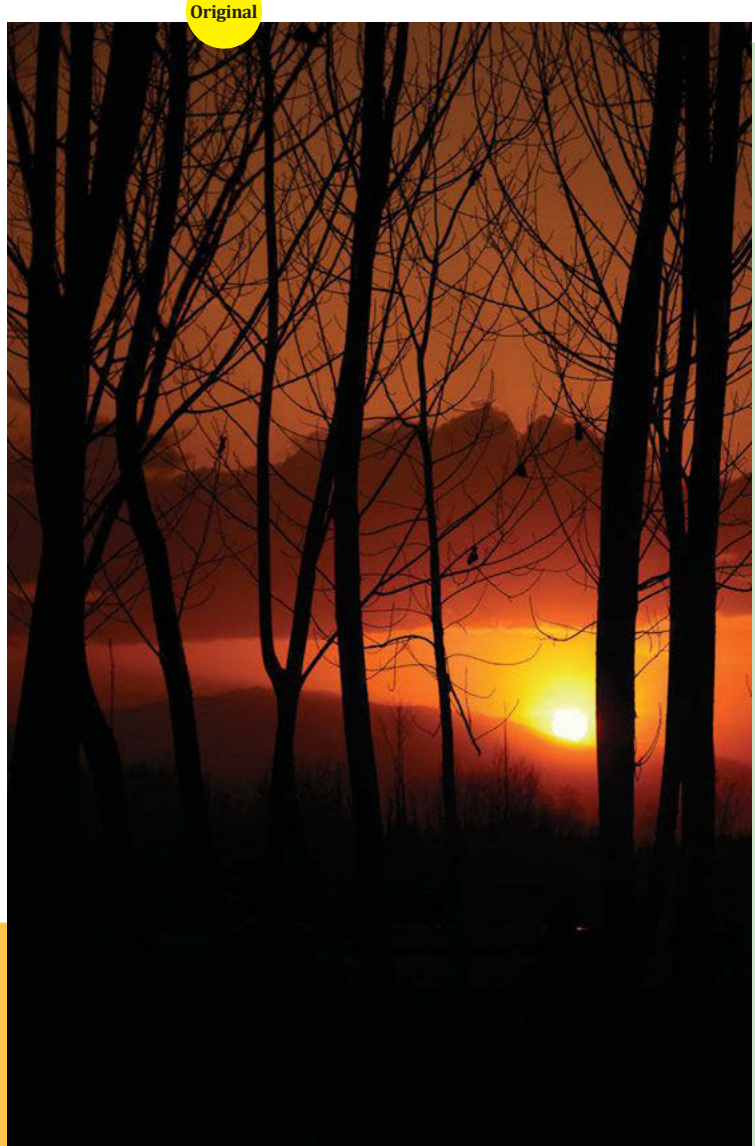
Camera: Canon 550D
Lens: 18-55mm kit lens at 18mm
Aperture: F/8; **Shutter speed:** 1/160sec; **ISO:** 400

IF I WERE YOU

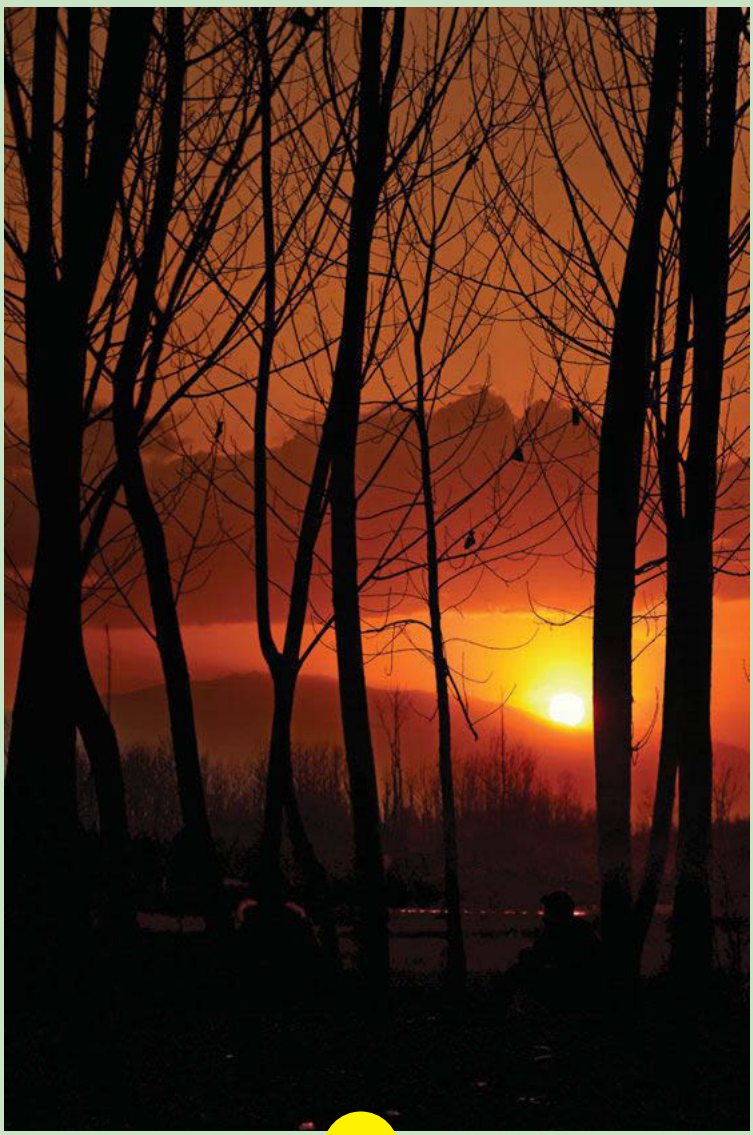
E-mail your images at **sp@nextgenpublishing.net**

Note: If I Were You is meant to encourage and guide readers, and help them improve their photography. Please ensure that the required camera/exposure details are sent to us (or are available in the EXIF data). We shall not accept images for this section if the required data is not available. Readers are requested to send their images at 300ppi for 8 x 10-inch size. If they are too small, working on them is difficult, and hence they may be rejected.

Original



Camera: Nikon D7000
Lens: Nikon 18-105mm at 70mm
Aperture: F/7.1; **Shutter speed:** 1/640sec; **ISO:** 200



Edited

Sunset

This beautiful sunset picture (also a silhouette) has come from Dr. Moonis Mirza from Srinagar. Honestly, I love the picture as it is. The sun's reflection in the water is placed perfectly as per the rule of the thirds. I only wish that there was a slightly better separation between the bushes in the foreground and the mid-ground as shown in the edited image. Well done, doctor! |SP

Ask your question to Uncle at **sp@nextgenpublishing.net**

Ask Uncle Ronnie

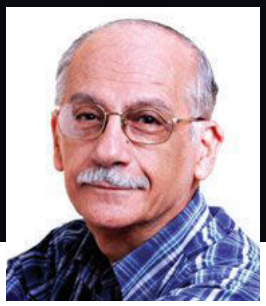


Image Processing in Adobe Camera Raw

I often get a chance to use my friend's Photoshop CS6. In Camera Raw, there is this Histogram at the top. Please guide me as to the relationship of the various sliders with the Histogram.

A. D. Samant, Mumbai

A histogram is a graph that gives us an idea of the brightness levels within the captured scene/subject. The left side of the horizontal axis represents darker areas while the right side represents highlights. The vertical axis tells us how many pixels are at that brightness level.

See Printscreen 1 showing a Ladkah image opened in Camera Raw (Photoshop CS6). Under the two White Balance sliders, you can see six sliders. The second from the top is named Contrast. For the time being, we shall ignore it. Hence the remaining five sliders, from the top, are, Exposure, Highlights, Shadows, Whites and Blacks.

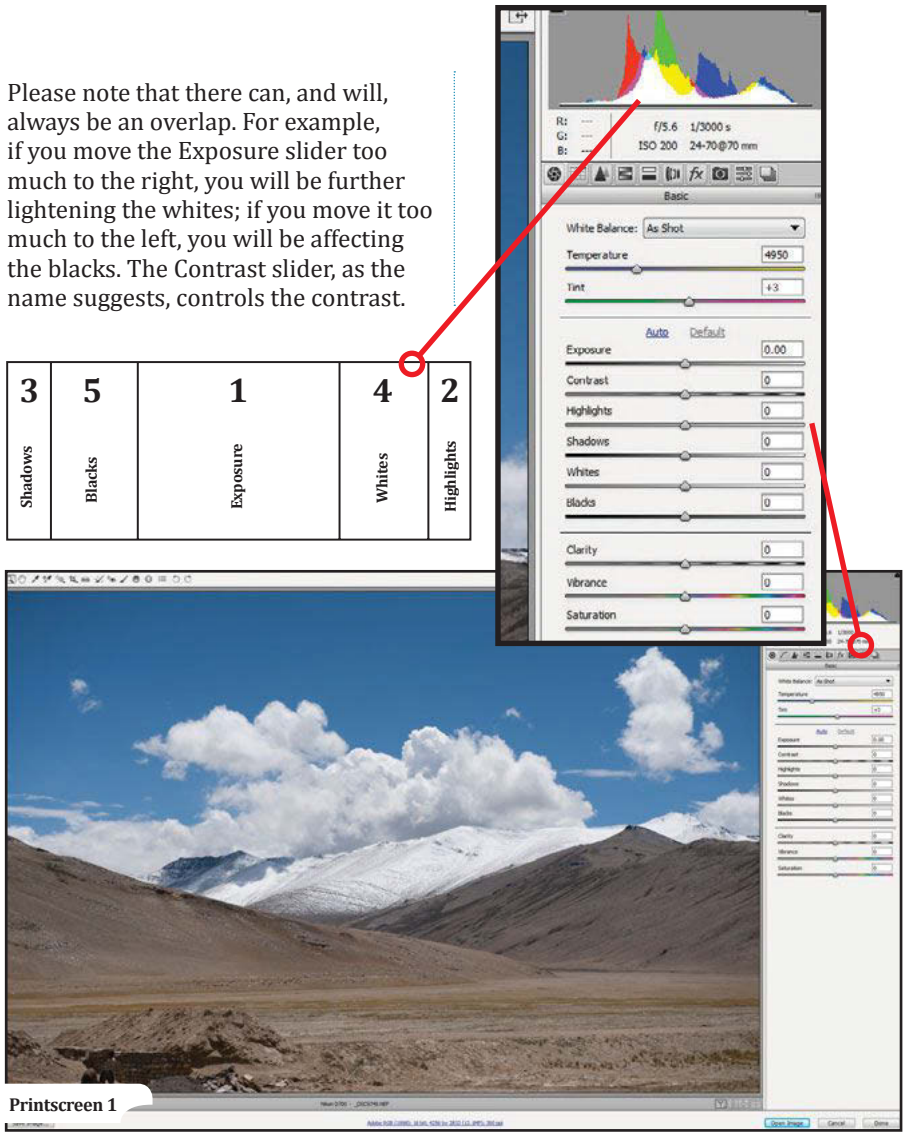
Let's see which areas each of them control.

Slider No.	Named	What does it control?
1.	**Exposure**	Controls mid-tones
2.	**Highlights**	Controls highlights
3.	**Shadows**	Controls shadows
4.	**Whites**	Controls whites
5.	**Blacks**	Controls blacks

(Please note that in Photoshop CS5, the Exposure slider controls the overall exposure, but in CS6, it controls mainly the mid-tones).

Please note that there can, and will, always be an overlap. For example, if you move the Exposure slider too much to the right, you will be further lightening the whites; if you move it too much to the left, you will be affecting the blacks. The Contrast slider, as the name suggests, controls the contrast.

3	5	1	4	2
Shadows	Blacks	Exposure	Whites	Highlights



Printscreen 1

Flying Egret

I photographed this flying egret in Nagpur. The picture looked nice on the camera LCD but after downloading the image on to the computer, I am not satisfied with the picture. Are there are different settings on a camera for nature shots?

Siddhartha Bose, via email

I would not advice anyone to check the correctness of exposure or colours on a camera LCD. LCDs should be used only to check the composition after the picture is shot or to view the scene during Live View. Exposures should be checked using the histogram and the 'blinkies'.

Though it looks easy, the subject you

are trying to photograph, is in fact quite difficult to photograph. In your picture of the flying egret, the sunlit areas are overexposed, while the shaded areas have details. The darker middle band in the background could possibly have been responsible for the overexposure. (White subjects against darker backgrounds generally lead to overexposure of the sunlit areas in the subject). If you use minus exposure compensation to ensure that the sunlit areas are not overexposed, the remaining areas will get overly dark. One solution is to take an Incident Light Meter reading of the available light (hold the white dome of the meter to face the camera and take the reading). This reading will be unaffected by the darkness or brightness of the background, but make sure that the light falling on the subject is similar to that falling on the white dome of the meter. Another possible solution is to spot meter the sunlit area of the subject (easier said than done on a flying subject). If you shoot as per this reading, the white sunlit areas will turn grey (that's the way exposure meters are designed), so you may need to 'open up' by 1/2 to 1 stop.

Do ensure that you have set the camera to 'Low' contrast. Setting the contrast to 'High' (or even 'Normal') can cause highlights in a sunlit scene to overexpose. You can always control the contrast later on in post-processing.

A Newbie Asks

I have very recently started with digital photography. A friend of mine suggests that I should underexpose my pictures by about 1/3 to 1/2 stop to avoid overexposing the highlights. Is this advice correct?

Sadashiv, via email

Underexposing to prevent highlights burnout also means that shadows will be underexposed too. If you try to get details in the shadows during post-processing, you run the risk of digital noise. At lower ISOs, you may not have a reason to worry but as the ISO goes up, chances are that digital noise will raise its ugly head.

Note that some digital cameras offer a feature (Auto Lighting Optimizer in Canon and Active D-Lighting in Nikon) that slightly underexpose the scene to retain highlight detail and then boost up the signals in the shadow areas so that shadows don't remain detail-less. The user has an option on how much shadow-detail boost he wants (Low, Medium, High). Here too, a 'High' setting can increase noise in the shadow areas.

So in reply to whether the advice given to you is correct or not, I would say its not entirely correct though it works at times (when there are no deep shadows in which you may want details). It would also depend on the amount of underexposure you give. My oft-repeated advice is to learn to use the histogram and the 'blinkies'.

My Choice?

Between the lenses mentioned below, what would you suggest and why? My ideal goal would be to get a 600mm prime lens but that is clearly out of my budget.
1. 300mm f/2.8 + 1.4x TC
2. 300mm f/2.8 + 2x TC
3. 100-400mm +2x TC

A. R. Bandekar, Nagpur

Not an easy choice, but your mention

Canon 300mm f/2.8

Canon Extender EF 2x

Canon Extender EF 1.4x

of 100-400mm tells me that you are a Canon user. First, let us put away the thought of using a 2x teleconverter with the 100-400mm. At the 400mm end, the lens is f/5.6. Even if you could attach a 2x teleconverter to it, the result would be 800mm (max.) at f/11. Your autofocus system will not work. Also, TCs work better with prime lenses rather than zooms. That leaves us with the first two options.

Whenever you add a TC, the optical quality drops; there is no getting away from it. Adding a 2x TC means losing more image quality than with a 1.4x TC. Canon has recently introduced the III-series of its teleconverters which I am told are very good but I cannot authenticate the statement as we have not tested them.

I do realise that your aim is to reach 600mm at least, but if I were you, I would settle for the 300mm f/2.8 + 1.4x TC and be satisfied with 420mm at f/4 (on a full-frame camera body) or 672mm at f/4 on a APS-C sensor body. Whenever possible, use the combo on a sturdy tripod for best results.

High-megapixel Canon D-SLRs

Canon has introduced two high-resolution (50.6 megapixel) D-SLRs. (1) Do we really need so many megapixels? (2) When will *Smart Photography* review them?

Pravin Kumar, Chennai

1) When Nikon introduced the D800 (36MP), I asked the same question. But now I am using a D810 (36MP). So I think this time I'll keep my mouth shut! (These very high-resolution models are specially designed for studio photography and for landscape photographers who want the ultimate details in their pictures).

2) As soon as Canon India provides it. |SP

Canon EOS 5D-SR

Canon EOS 5D-S

A NOTE TO OUR READERS

1. The picture has to be horizontal.
2. Kindly ensure that the longer side should measure atleast 17 inches, at 300ppi.
3. Low resolution images will not be accepted.
4. We do not check images on online galleries.
5. Kindly ensure complete contact/address details are provided. Winners will have to collect their prize from *SP*'s Mumbai office or send an authorised representative to do so.
6. Please make sure that your picture does not have your name/logo on it.

Picture of the Month

Photograph by
Ramakant Sharda

PICTURE OF THE MONTH

We are sure that all of you have a few pictures that you think are prize worthy. It happens very often that you don't know where to send the image that could put a feather in your cap. If you have such images (we're sure you have many!), send us ONE such horizontal image. If it qualifies, we shall publish it as a double-spread.

a. You have to guarantee that the picture was shot by you
b. If there are people in the picture who can be identified, we'll need a model release
c. The picture should not have been printed elsewhere (magazine newspaper, or offered to any publication)
d. Mark the entry as "Picture of the Month" and rename the file using your name
e. You may send images via print/e-mail to: Next Gen Publishing Ltd.,2nd Floor, C Wing, Trade World, Kamala Mills Compound, Senapati Bapat Marg, Lower Parel (W), Mumbai 400013 (or) sphoto.india@gmail.com

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Playing with **Light**

Raveesh Ahuja

Raveesh Ahuja is from Indore, India, but is currently based in San Francisco Bay area. He is a full-time software engineer, with aspirations of becoming a full-time photographer. Please visit raveeshahuja.com for more interactions.

As told to **Tanika Godbole**

How did you pick up the camera?

I was never really interested in photography and had never owned a camera. After finishing my graduate school I moved to California and that is when I started spending time exploring beautiful locations around San Francisco Bay area. A close friend of mine had just bought a new camera and on a couple of trips I noticed that I was spending more time with his camera than him. I knew nothing about composition, highlights or shadows. I would just turn to auto mode and try to capture what I liked. But, I could always come back with some good images. Sometime in 2011, I bought my first D-SLR and that

© Raveesh Ahuja

Late goodbye

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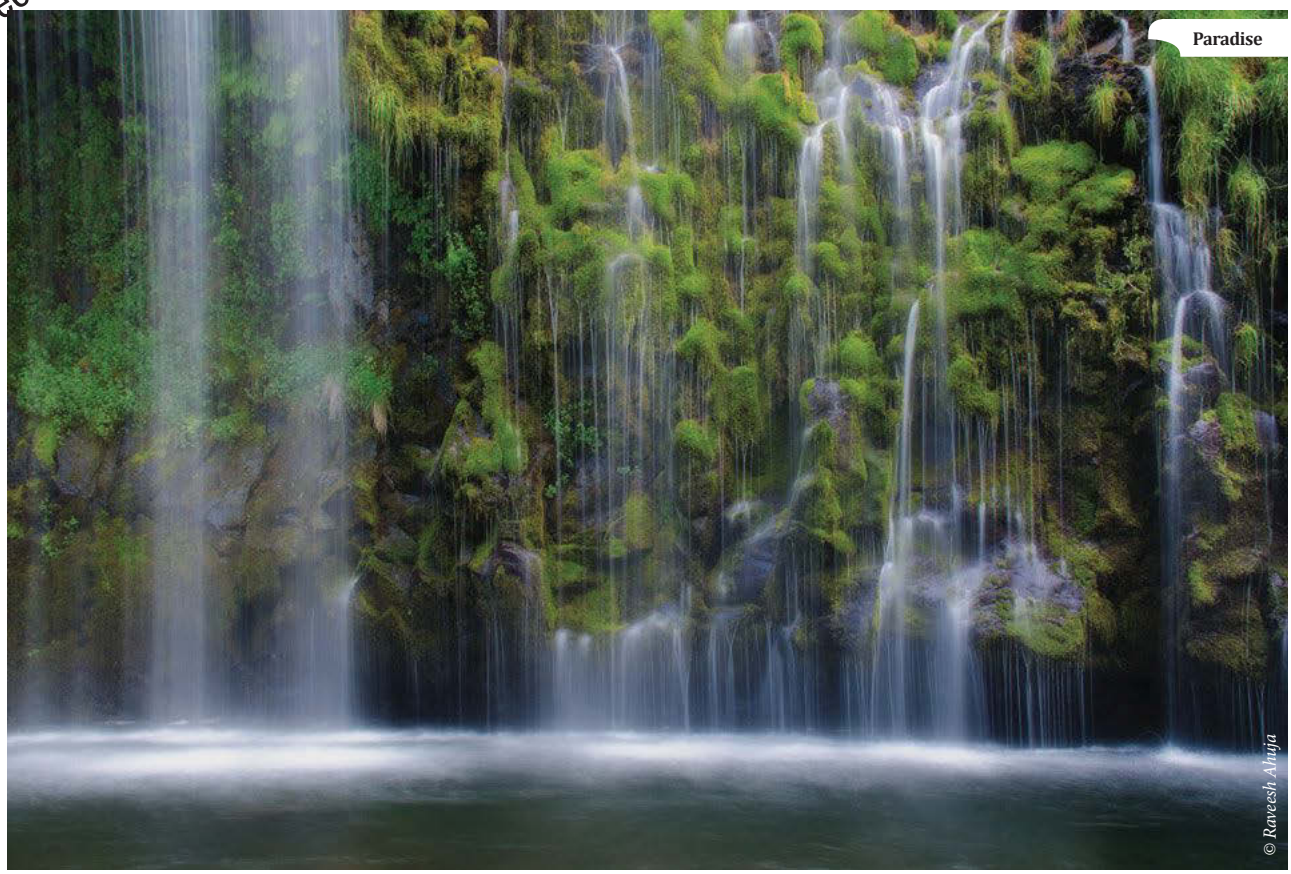
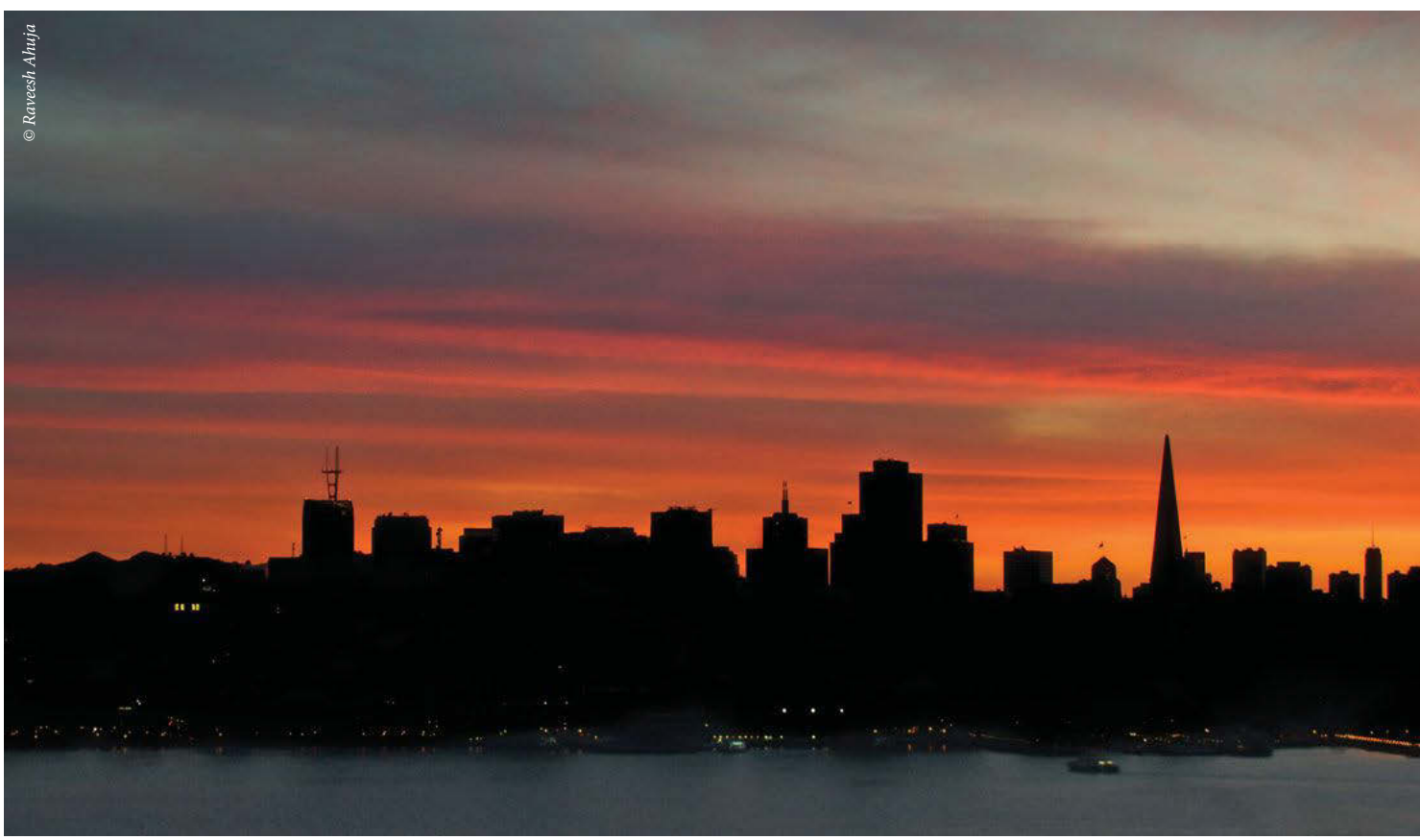
Rush



Paradise



San Francisco skyline

© Ravesh Anuja

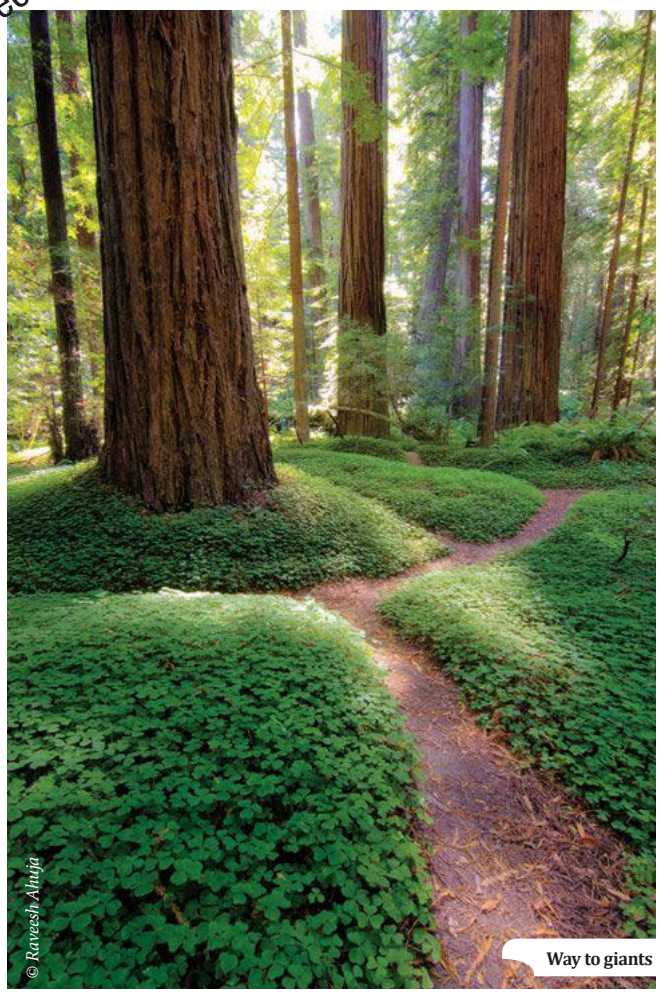
San Francisco silhouette

is when I started learning various aspects of photography.

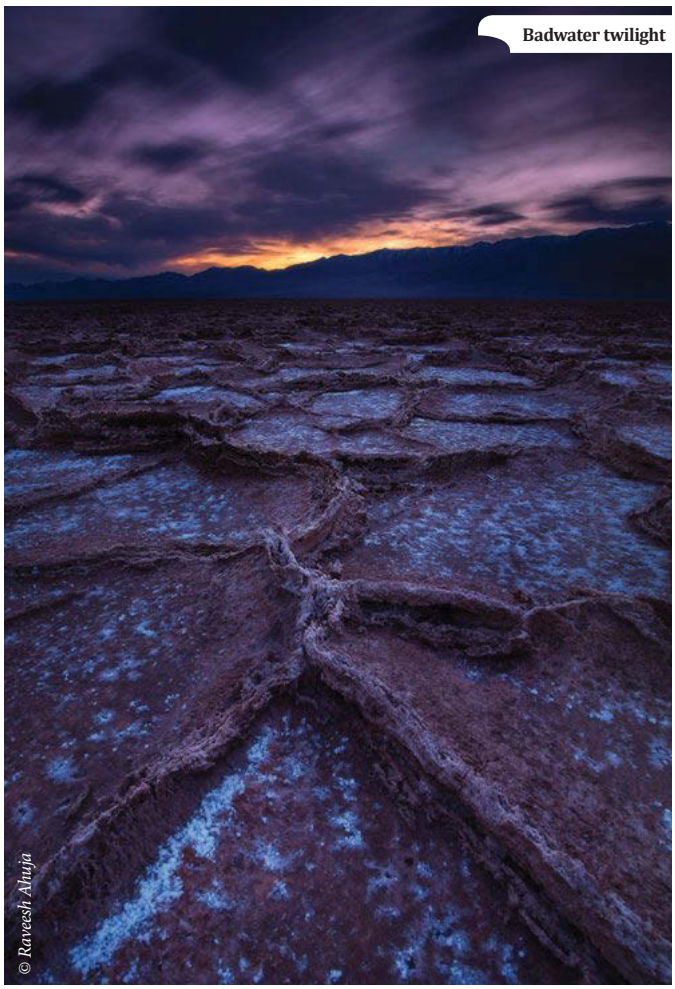
Were you always passionate about travel? How did you decide to focus on landscape and travel?
Initially when I started photography, I had no subject in mind and I was happy to capture perfect light and detail in a shot. Started off with whatever subject was easily accessible, be it architecture or portraits. I have always loved travelling and exploring new places. When visiting a beautiful place its a natural instinct to capture some images, but the best part about nature is that it is always changing. With different seasons or weather conditions, the same landscape can be shot in a completely different manner and that is what drew me towards landscape photography. One can capture the entire experience of being in that place with those conditions and preserve it to share it with others. While browsing other photographer's portfolio's I would always get glued to landscape images and that's when I decided to stick to this genre of photography.

Which has been your favourite destination for photography?
There are too many to list. But I love visiting Big Sur, Santa Cruz and other coastal towns along Pacific Highway for seascape shots. Apart from that I love spending time in Yosemite National Park and Redwood National Park.

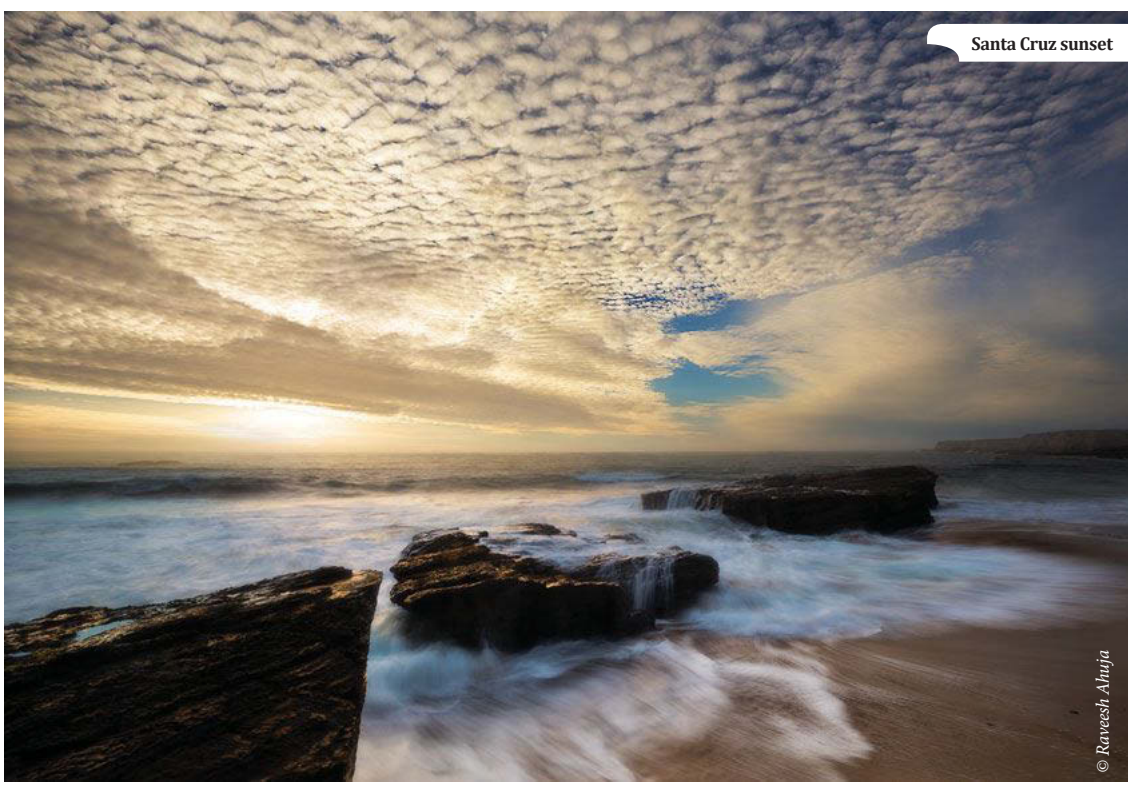
According to you, what is the most difficult aspect of this genre?
As I mentioned earlier, nature is always changing and that puts you in a condition of not knowing what to expect when you arrive at a location. You can check all the weather forecast and conditions and be completely prepared to capture some beautiful clouds, but by sunset, all clouds could disappear leaving you with a boring blue sky. Often, you have to visit the same spot multiple times to get the perfect shot in right conditions. And landscape photographers are known



Way to giants



Badwater twilight



Santa Cruz sunset

Gateway to heaven

to have a good amount of patience – when things don't go as expected, you know you have to return back to the same location and go through the whole cycle again. This is just about being at the location. Photography is all about light and capturing perfect details. In landscape photography, the photographer has limited control over the light and conditions. We can use filters to capture the best light possible, but that would get you only so far. Ever changing conditions make landscape photography very challenging.

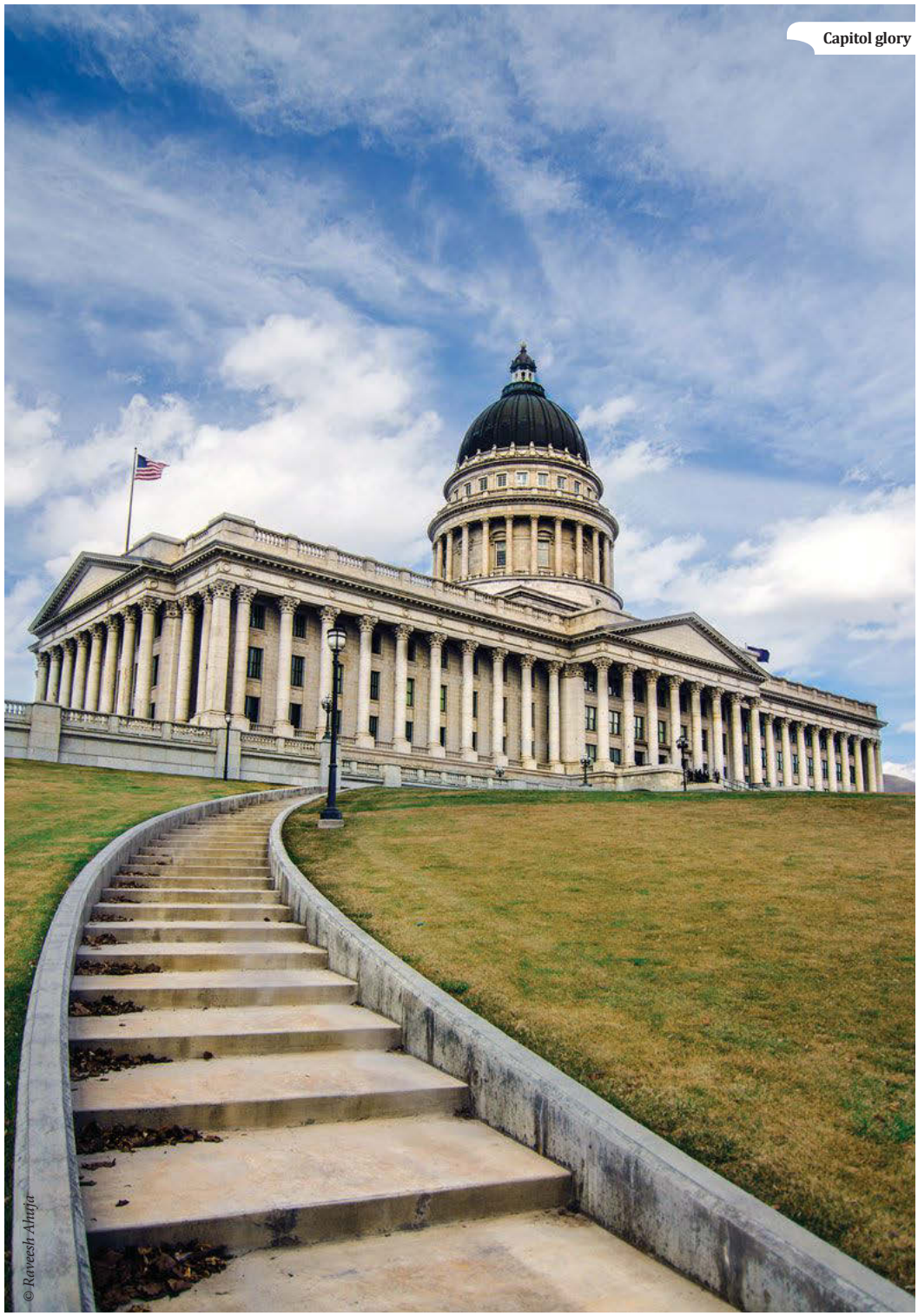
How do you generallly prepare for your shoots?

Digital age has made landscape photography somewhat easier. Now a days you have apps which help you figure out the exact position of sun/moon/milky way with your subject. Satellite images help you to predict cloud cover. These help in getting some idea of the conditions. I spend a lot of time scouting for compositions. If I want to capture a specific subject and the conditions are not right, I would try to utilize that trip to completely scout the location, so that when I come the next time, I already have potential compositions in mind. Apart from this, I always look for inspiration from other landscape photographers and keep following their work to learn new things which I would try in my next shoot.

Digital processing can do wonders to images nowadays. What is your personal opinion on editing tools?

I feel post-processing is very important part of photography. In fact, capturing a good composition with perfect light is just half the task. Post processing is where you really emphasize certain aspects in the composition to convey your vision. For example if the main subject in a photo has a small amount of glow from sunset, I would process the rest of the image on a darker tone so the viewer's eye notices the glow. There are many ways of using post-processing to improve your composition and I always think about my final image while taking a photograph. Having the final image in your mind helps you to plan additional shots in different settings which might be needed during post processing. Post-processing is the reason why two photographer shooting identical composition of the same subject could come up with completely different end-results.

What is the philosophy behind your photography?



Capitol glory

It's kind of difficult to put it in words. But, I like how photography changes the way you see things around you. It's kind of interesting to see how a photographer composes a shot, noticing details which a casual traveller might miss. Like making use of a small puddle to capture a reflection or using light patterns to draw attention to your main subject. Combine this with excitement of visiting beautiful landscapes and you got yourself a driving force to head out :)

Any advice that you'd like to give beginners in this genre?

There are a couple of things which I wish I would have known during my initial days of photography. First, figure out the type of photography you like and stick to it. When you are just getting started with photography, it is easy to get excited and try out different types of photography. But, figure out the one you like the most and then pursue that one. This helps you build focus and spend time in learning various aspects of that genre of photography. Second, look out for critique from other photographers or general public. In general, your friends and family would always appreciate your work and that helps with morale, but if you want to improve your photography skills, you need to get critique from other people who provide comments based purely on the quality of your photographs. |SP

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Ajay Sood (Travelure)
Canon Photo Mentor

Ajay Sood (Travelure) is an accomplished travel photographer and a travelogue writer. His sole objective is to make the destinations he covers desirable. He has been profiled as Mastercraftsman in Smart Photography (May 2012). He was on the jury of Canon Photomarathon 2012. He is also an assignment photographer for National Geographic Traveller.

He is a Canon Photo Mentor. Besides mentoring photography workshops, he leads photo-tours and contributes travelogues and features to various publications. He has a passion for capturing the sights, sounds and stories of places he visits. He has travelled across India extensively and to over 20 countries across the globe.

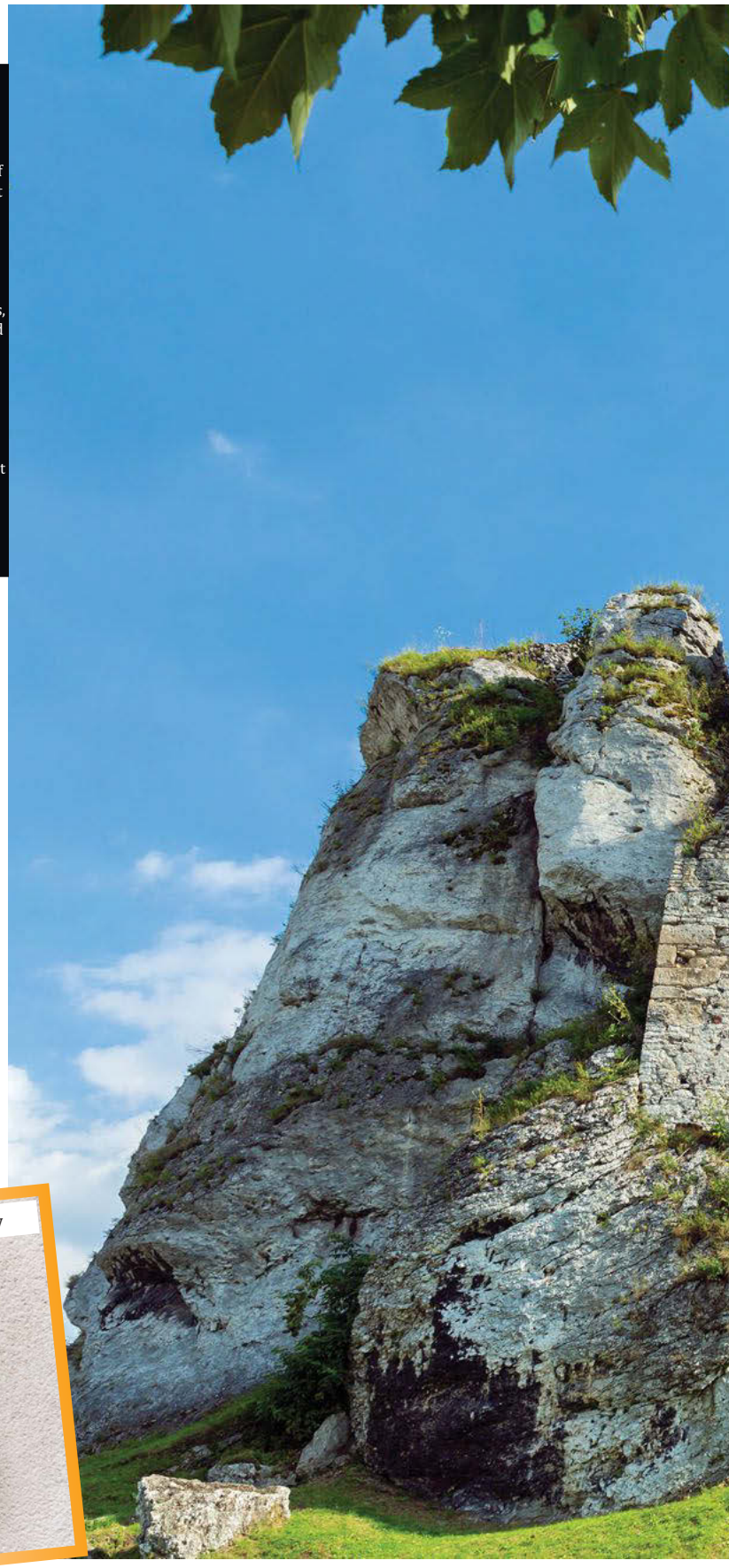
His 27 years in the communication industry have been his training ground, leading to his deep understanding of the visual medium, reflected in his unique compositions. More of his work may be seen at ***www.facebook.com/travelure***

'Winner of Grab Your Dream Season 2' photo contest organised by Cox & Kings and EzeeGo

Krakow – The City with Many Faces

In the February 2015 issue of Smart photography, we had carried a photo feature on Warsaw, the capital of Poland. This is the second part of a two-part series on Poland.

Schindler's Factory



Ogrodzieniec Castle

A bow arrow wielding girl at Ogrodzieniec Castle in a near medieval costume

City Park - a haven for skaters, walkers, cyclists

Krakow countryside

A tram whizzing past in Kazimierz

Old Jewish Quarters

While Krakow, the second largest city in Poland, may have been relegated from being the capital of Poland during medieval times to being the capital of Lesser Poland today, its charm surely has not lessened. In fact, in the year 2000, it was declared one of the European Capitals of Culture. Not only that, this year it has been selected as the European City of Sports.

It projects multiple identities. The area around Wawel Castle and Town Square (a UNESCO World Heritage site) is distinctly medieval. Ghetto, the Jewish quarters, Kazimierz, and the Schindler's Factory collectively have a WW-II Holocaust gestalt. The riverside of Vistula (or Wisła in Polish) is as scenic as any other European city on banks of a river and the newer outskirts of the city have a strong European countryside imprint.

Many things fascinated me about Krakow and these were instrumental in my cancelling my trip to Prague as Krakow itself offered plenty to see and experience. I was fortunate to have a

An open-air church near Krakow

Images of Schindler's List scenes shot here

Singer Pub - a landmark in Krakow where old Singer Machines have been used as guest tables

A cute Krakowite

Coffee Cargo - a theme cafe

couple of local friends act as guides. They helped me determine my itinerary. I decided to do what the locals in Krakow would.

I spent a couple of evenings in the Kazimierz area generally strolling around the Jewish quarters of the city, checking out an old building block where Steven Spielberg shot 'Schindler's List', visiting a Jewish cemetery and sipping beer at roadside cafés popular amongst the locals.

I also spent almost half a day in the Town Square. It is the largest town square in Europe. Besides housing the Renaissance Cloth Hall (Sukiennice) and the old clock tower, it also has St. Mary's church, a Hard Rock Café, a few bronze statues and a few score roadside cafés.

That sunny afternoon in the main market square turned rainy in a couple of hours. Mesmerised, I watched the rain while an endless stream of people, with or without umbrellas, walked, cycled or skated about the square. My viewing vantage was the outdoor summer lounge of Hawełka - a restaurant established in 1876!

Another afternoon, I found myself collecting ink-stamped postcard souvenirs in 'Schindler's Factory', which has now been turned in to a museum. It vividly illustrates the role played by Oskar Schindler in saving the lives of hundreds of Jews

Just an ordinary house facade in Krakow

The courtyard where the 'Schindler's List' scene of Podgorze Ghetto being liquidated was shot

Horse-drawn stage-coach in Old Town Square

while Nazis were sending them all to Auschwitz and other concentration and extermination camps.

I even devoted a day driving out to a couple of ancient castles (Zámek in Polish), which attract local weekend picnickers. It was a joy to drive through quaint small towns where the cemeteries had fresh flowers on every grave, thick forests had well-defined walking trails, roadside offered a view of freshly harvested fields with rolled up hay bails and every face you saw had a genuine smile.

One of the castles we visited was in ruins - the Ogrodzieniec Castle. This late 14th century castle is perhaps the most scenic one I have ever seen. The landscape around is idyllic, the calcium (limestone) rocks in the vicinity have a character and the approach to the castle ruins had a carnival feel. Locals from Krakow throng here for a weekend outing. Since it was a warm summer day, there were plenty of ice cream and drink kiosks. I found visitors donning both, the most modern attire and the period outfits.

In Krakow, it didn't surprise me to see buskers playing concert instruments like the cello or the concert flute, the tourists sipping a Tyskie beer in stagecoach drawn by a couple of well-fed, well-looked after, spotted stallions, or even a roadside café using old sewing machines as tables for the guests. Like Warsaw, cycling seems a religion even in Krakow. Despite its many ups and downs, the disposition of the city is generally happy and I have no hesitation is saying that here is a city I would perhaps want to settle down in. |SP

Shiva Sojourn

R Srinivasan

A look at some interesting Shiva statues and temples across India.

Significance of Mahashivratri

The day before the new moon is known as 'Shivratri' and there are totally 12 in a year. The one in February-March called 'Mahashivratri' is considered most auspicious since it is claimed that there is a boost in human energy and that on this night we tend to be more spiritually inclined which is why many consider it apt to remain awake throughout the night and soak in the natural boost of energy.

Recently Hindus across India celebrated Mahashivratri *(See box for significance)*. Of all the gods in the Hindu pantheon, 'Shiva, the destroyer', is considered to be one of the most impressive. Let us begin with some famous sitting Shiva statues and then take a glance at some interesting Shiva temples in India.

Murudeshwara temple in Karnataka – The Murudeshwara Shiva statue is 123 feet in height, supposedly took about two years to build, and is the second tallest Shiva statue in the world with the Kailashnath Mahadev statue of Nepal considered to be the first. Murudeshwar is another name of Shiva. During the Ramayana, the gods conspired to prevent the demon king of Lanka, King Ravana, from gaining immortality after getting the Atmalinga (soul of Shiva). Realising he had been tricked, Ravana tried to destroy Atmalinga and a part of it took the shape of a cow's ear giving the place its name of Gokarna where 'Gau' means cow and 'Karna' means ear. Visitors could take the lift to the last floor of the 20-storeyed gopuram (pagoda) from where they could get a breath-taking view of the massive Shiva, which is surrounded on three sides by the azure blue Arabian Sea.

Siddhesvara Dham in Sikkim - Siddhesvara Dham is 5 km from Namchi where the words are derived from Nam (sky) and Chi (high). Here a 108 feet tall statue of Shiva in a sitting posture, replicas of the 12 Jyotirlingas and an 18 feet tall statue of Kirateshwar can be seen. It is said that Arjuna took the blessings of Shiva who appeared before him as a hunter (Kirateshwar) and so the Pandavas won the Mahabharata war against the Kauravas. Namchi, about 80 km from Gangtok and Siliguri,

Pic courtesy: Sandeep Gangadharan

The 12 Jyotirlinga temples

The 12 holy jyotirlinga (Jyoti meaning radiance and linga is the vertical rounded column representing him) temples that symbolise Shiva's infinite nature are listed below.

Jyotirlinga	Location
Somnath	Gujarat
Mallikarjuna Swamy	Andhra Pradesh
Mahakaleshwar	Madhya Pradesh
Omkareshwar	Madhya Pradesh
Kedarnath	Uttarakhand
Bhimashankar	Maharashtra
Kashi Vishwanath	Uttar Pradesh
Trimbakeshwar	Maharashtra
Vaidyanath	Jharkhand
Nageshwar	Gujarat
Ramanathaswamy	Tamil Nadu
Grishneshwar	Maharashtra

is well connected to other towns in Sikkim and West Bengal.

Shivagiri statue in Karnataka - The 85 feet tall and 1,500 tons Shiva statue made of steel and cement at Bijapur in Karnataka is around 3 km from Bijapur City on the Ukkali Road. It supposedly took over a year to construct and was unveiled in 2006. Interestingly, 'Shiva Charite' i.e. mythological tales about Shiva are to be engraved on the temple walls for the benefit of devotees.

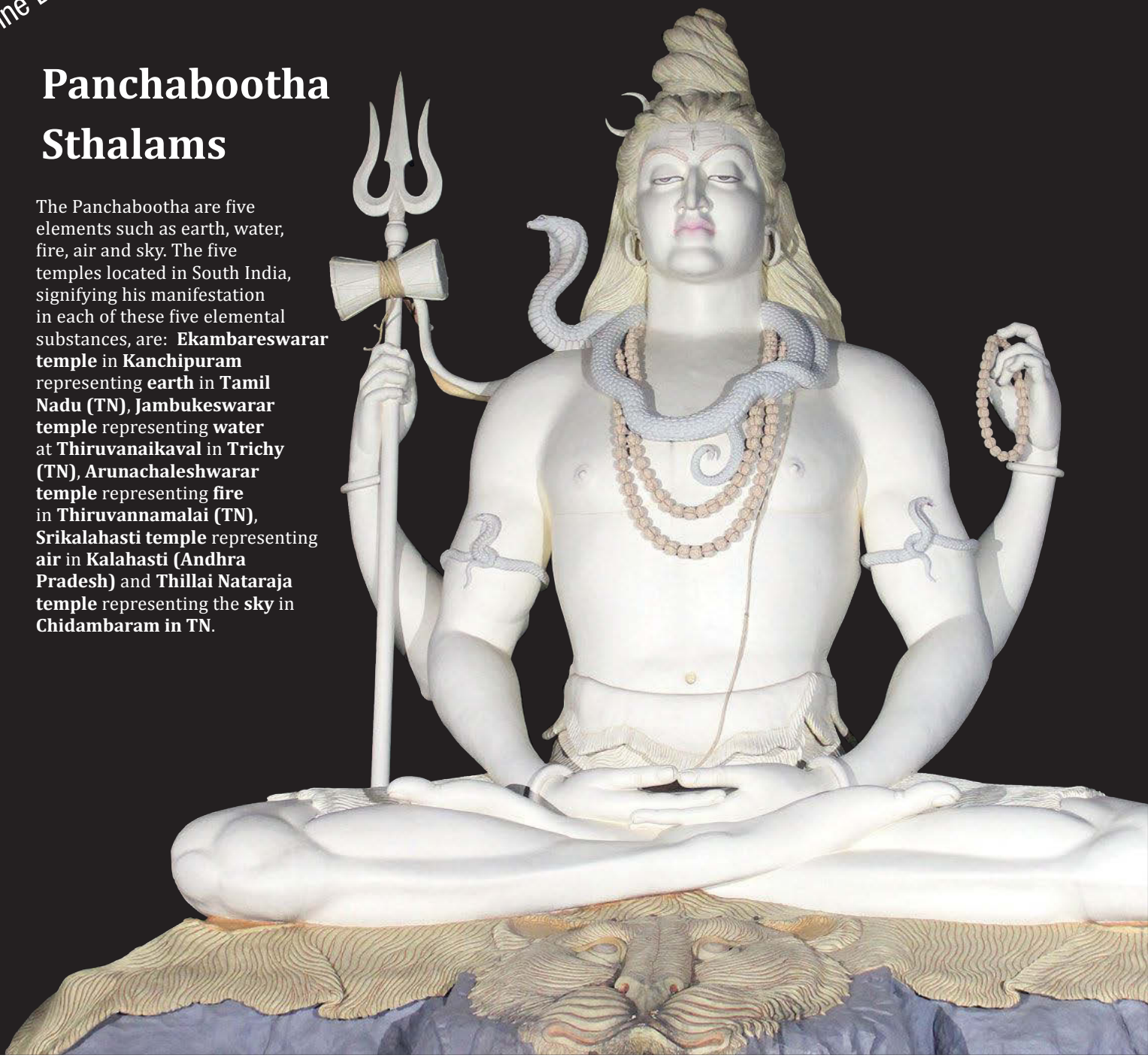
Nageshwar statue in Gujarat - At about 82 feet, the statue in a sitting position is one of the major attractions of this temple in Dwarka, Gujarat, which incidentally is also one of the 12 Jyotirlinga shrines. There are direct buses from Jamnagar and Ahmedabad. Dwarka is on the Ahmedabad-Okha broad railway line and can also be accessed from Ahmedabad (471 km) and the nearest airport is Jamnagar (137 km).

Significance of Shiva symbolism

Apart from the spiritual angle, elements of Shiva statues have a symbolism for daily life. The crescent moon in his matted locks symbolize the waxing and waning of the moon i.e. the beginning to the end. The venomous cobra around his neck like an ornament depicts the Kundalini Shakti or dormant coiled serpentine power which every individual possesses and could unleash through the practice of yoga. His trident weapon shows will, action and knowledge – the power to dispel evil and ignorance. Where the tiger is a symbol of lust, his being seated on a tiger skin means control of lust. The deer near Shiva, which represents a quicksilver mind shows a calm thought process. Shiva rides a bull, denoting that he is the protector of Dharma or right conduct. Even his representations have meaning - as 'Dakshinamurthy' he is a teacher of yoga, music, and wisdom and as 'Ardhanarishwara' where one half of his body is male and the other half is female, is symbolic of a perfect marriage.

Panchabootha Sthalams

The Panchabootha are five elements such as earth, water, fire, air and sky. The five temples located in South India, signifying his manifestation in each of these five elemental substances, are: **Ekambareswarar temple** in **Kanchipuram** representing **earth** in **Tamil Nadu (TN)**, **Jambukeswarar temple** representing **water** at **Thiruvanaikaval** in **Trichy (TN)**, **Arunachaleshwarar temple** representing **fire** in **Thiruvannamalai (TN)**, **Srikalahasti temple** representing **air** in **Kalahasti (Andhra Pradesh)** and **Thillai Nataraja temple** representing the **sky** in **Chidambaram in TN**.



Pic courtesy: Sandeep Gangadharan

Kachnar City temple in Madhya Pradesh - Towering above people at 76 feet, the statue is located at Kachnar City, Jabalpur, in Madhya Pradesh. During 'Shivratri' when visitors come in hordes, a jet of water spots from the matted hair of a seated and serene Shiva statue, symbolizing the descent of the holy river Ganga from heaven to earth. *(For the significance behind Shiva symbolism see box).*

Kemp Fort in Bangalore - The 65 feet tall statue near Kemp Fort and Murugeshpalya in Bangalore is considered to be the world's sixth tallest statue of Shiva. Devotees will be pleased to know that this temple, unlike many other temples, is kept open for 24 hours. Below the statue, there are replicas of Shiva lingas and one of them here is made of ice like the one at Amarnath. The overall atmosphere, with Shiva seated in a lotus posture and meditating, is akin to seeing Shiva in Mount Kailas with the sky as a backdrop.

Bhanjanagar in Odisha - The over 60 feet tall statue, considered to be the seventh tallest Shiva statue in India, is situated near the Bhanjanagar water reservoir in Odisha and the only park in that state with a toy train facility.|**SP**

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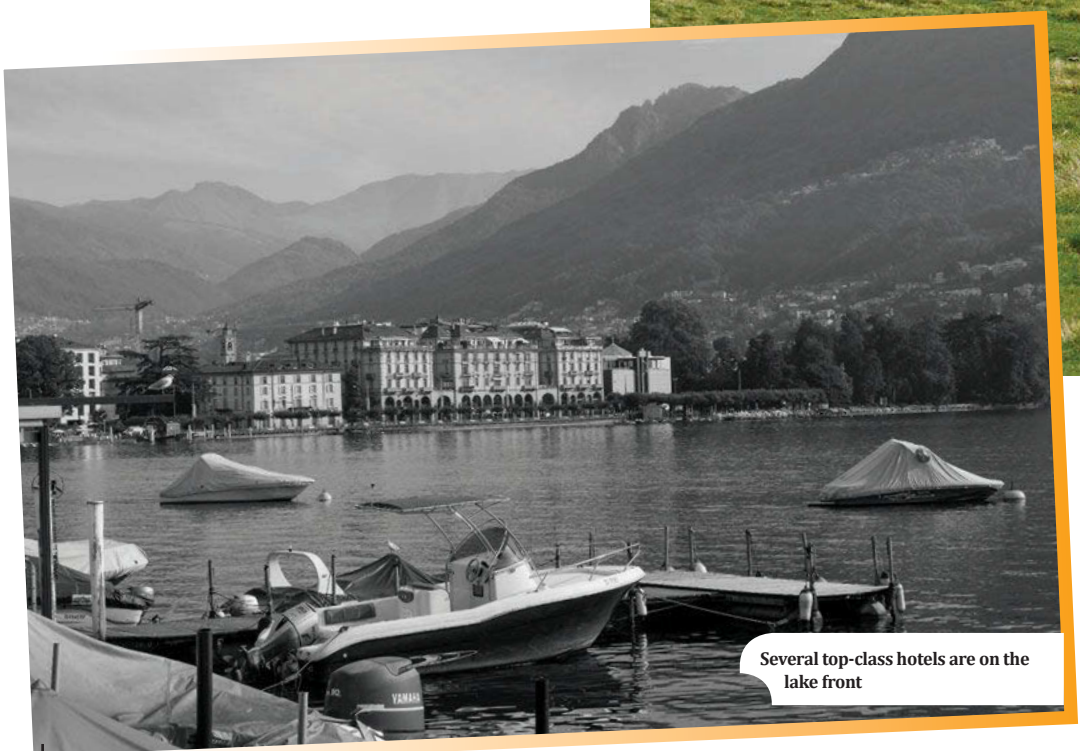
Apr. 2015*

Lake Maggiore

H. S. Billimoria



Several top-class hotels are on the lake front

At a short distance from Lake Lugano is Monte Tamaro, the top of which offers a spectacular view of the Alps.

The northern part of Italy is the lake district of the country and three of the largest lakes bordering the southern side of the Alps are to be found here. These three lakes are Lake Garda, Lake Como and Lake Maggiore. Lake Maggiore is the second largest lake in Italy and extends right up to the southern part of Switzerland. Its shore line covers the Italian region of Piedmont and Lombardy and the Swiss canton of Ticino. The lake extends for 65 kms and is very close to lake Lugano in Switzerland.

There are several islands on lake Maggiore and the Isola dei pescotori which comprises of a fishing village is one of them. |SP

Lake Maggiore, Italy

The pretty town of Stresa nicely complements the lake and a splendid view of the Southern Alps.

Yet another spectacular view from the lake

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Santosh Verma

Santosh Verma is an internationally published photographer whose international editorial clients include The New York Times, Bloomberg, IHT, Monocle, among others. He shoots corporate campaigns and portraits. His work can be seen at ***www.aneyeforindia.com***

A MOBILE PHONE CAMERA **PORTFOLIO**

"Technology makes life easy. Technology makes life simple. Technology makes things possible."

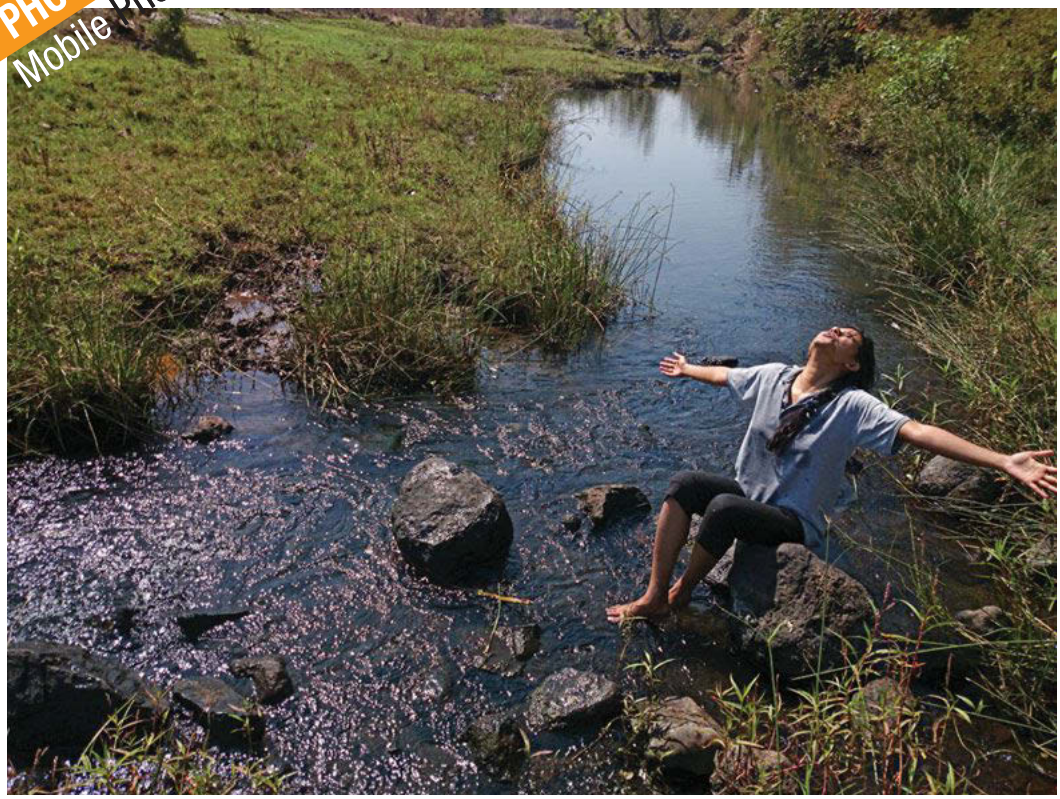
Or is it, that man is inherently lazy, and technology merely helps him to become/justify/glorify/ his laziness, both physical and mental? You will have to find that answer for yourself, but those are good questions.

I come from a background of traditional, hard-core documentary, film-and-chemicals, photo-journalistic photography. I had a mental block to anything technical – including computers – on which I am writing this short piece. This business of shooting and processing and cataloguing and creating images digitally was – and still is – not only a steep learning curve, but indeed a whole new different world.

But eventually, digital won! Armed with a SONY EXPERIA Z1 Smartphone, I became averse to carrying my heavy, bulky, attention-grabbing full-frame cameras. The quality and the colours on my mobile phone seduced me. I was mesmerized by what this 'small, little phone' could do.

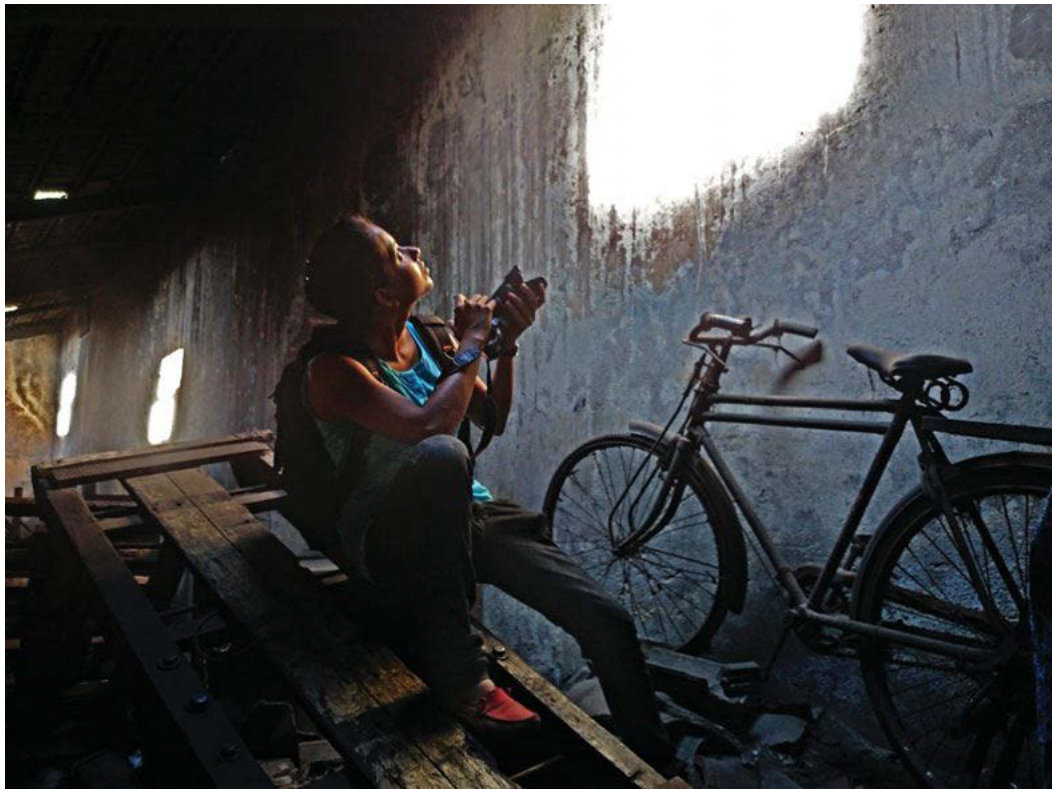
Though I knew that it is not a replacement for a professional camera for commercial and editorial assignments, its quality was good for almost everything else.

But a person using his cell-phone



camera on the streets couldn't be serious, right? And no one could take someone seriously who takes 'pictures' with a mobile phone, isn't it?

If a phone-camera could take care of good quality, one stands to gain from the fact that this is a very innocuous little thing that allows you to shoot in places that perhaps you couldn't shoot without gaining attention to yourself – like in a restaurant, perhaps.



So here you are. Consider what you gain, and what you lose when you shoot using a good mobile phone camera. Consider what you need it for. Consider when and where you will want to access it.

And you will find, that in more cases that you imagined, the cell-phone camera wins. The cell-phone camera is a worthy companion.

Here are some advantages to using the camera-phone:

- The software for processing the photographs are in the same league as in a professional set-up. Or almost.
- One can share these photographs instantly! And to multiple people!
- One can be relieved of bulky, heavy systems.

Mobile phone cameras have almost replaced low-end compact digital cameras and made them almost redundant. And now they are well on their way to rivalling professional cameras in terms of quality and features. If you have any doubts, just see the bill-boards – or on the Net – the hoardings and campaigns based on photographs shot by people on their iPhone cameras.

To me, the cell-phone camera is not a compromise. It does not offend my ego. Indeed, it is something that keeps me alert, wakeful and watchful even when I don't carry a camera with me. |SP

It could be the David that threatens Goliath!

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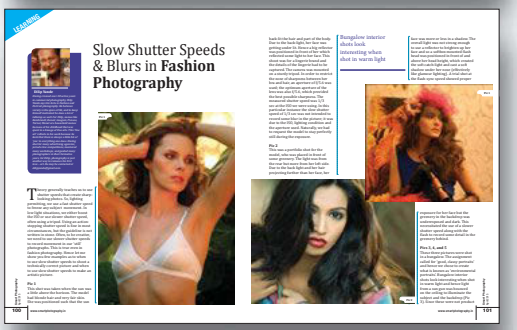
How to get the best out of your lens!



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From Good to Better

Learnings

Ashok Kandimalla

Smart Photography has been continually receiving requests to start a basic course for beginners. With this in mind, we have asked a very knowledgeable photographer from Hyderabad to take over writing these articles. We have also requested him to be as jargon-free as it is possible, so that newcomers to photography feel comfortable to pursue the hobby.

The author, Ashok Kandimalla has been in the photographic field for over three decades and has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer, he possesses a unique and deep insight into the technical aspects of digital photography and equipment. He has published several articles on photography and some of his writings have also been published in the well-known international magazine Popular Photography.

An avid collector of photographic books and vintage cameras, Ashok has a keen interest in the history of photography and a passion for sharing his knowledge on photography through teaching and writing. He is presently working as a Management and Engineering consultant. You can see his work at *http://www.flickr.com/photos/ashok_kandimalla*. He can be reached at *kashokk@gmail.com*

How to get the best out of your lens!

This article will guide you on how to use your lens optimally in specific situations to get the best photographs.

As a photography enthusiast you may be having a D-SLR / ILC and a lens (or a set of lenses) that cover the focal lengths that you use most. While what you have may cover the focal range that you need, are you making the right lens choice to get the best results? Apart from this, the choice of aperture too has a great bearing on the results. Inappropriate selection of these two parameters will result in (to mention a few cases):

- **Odd looking portraits**
- **Too much unwanted background**
- **Landscapes that are not sharp**
- **Subject too small, etc.**

First the most fundamental point – *never assume that there is specific focal length that you must set for a particular situation like a portrait or landscape.* That idea is very limiting and should be discarded. With that as the starting point, let us look at some specific situations.

Portraits: Start with this simple exercise by taking the help of a friend. Use a short focal length that you have, say around 28mm (please see note below). Now go as close as possible to your friend and take a frame-filling portrait (Picture 1). Next, use a long focal length (say 85mm) and again take a frame-filling portrait (Picture 2). Note that you need to move farther away now since longer focal length creates a bigger image. Compare these two pictures and closely observe the features of your friend. You will notice that in the 28mm image, some of the features like forehead and nose look larger than what normally you would see. In fact they look quite odd and many call this as 'distortion' but that is incorrect. I suggest you don't show your friend the first image as he will surely be displeased with it. However, you will notice that features look more natural in the 85mm shot. So what has happened? Most will say that the image is better because you used a longer focal length. This is not true! You moved back and this has changed what is called the 'perspective', resulting in a better-looking image. **Remember, perspective, which defines the relative sizes of various elements within the frame, is independent of focal length!**

You will naturally ask yourself that if this is the case, will you get same perspective if you stand at the same place (as you did when you used the 85mm focal length) but use a 28mm focal length? Yes you will! The next question would be, if this is so, why should you use longer focal lengths for a portrait? Can you just not move back, use the same short focal length (say 28mm) and get the right perspective? The answer is once again, yes. However, since you would be using a 28mm now, the portrait will not be frame filling

Note: Focal lengths corresponding to a full-frame camera have been used thoughout the article for consistency. If you are using an APC format D-SLR then divide this focal length by 1.5 (Nikon) or 1.6 (Canon) to get the equivalent focal length. If you are using the Micro 4/3 format then the division factor will be two.

Picture 1: Portrait of a mannequin made at a close subject distance. You will notice that in this image the subject looks somewhat odd – large nose, chin, forehead, cap, etc.

Picture 2: Portrait taken at a longer distance. Compare this with Picture 1. Picture 2 looks more natural. This is due to perspective changing with distance and this effect is independent of focal length.

and you need to crop to get the subject size you want. This means that you will throw away pixels, thus reducing the image quality.

Many portraits are spoiled just because the camera is simply too close to the subject. **As a thumb-rule, keep at least one meter (or about 3.5 ft.) from the subject regardless of the focal length you will be using.** This gives you a proper perspective and makes the person look more natural.

These days' selfies are one of the most popular types of portraits taken. A majority of these are taken with cell-phone cameras which a have focal length of something like 28mm, which is fairly short. Hence, there is a tendency to bring the cell-phone close to get a frame filling portrait. This will create the not-so-desirable effects already explained. So, if you are taking a selfie make sure that you stretch your arm as much as possible to get maximum distance between you and the phone-camera. Of course the subject will be smaller and you need to crop but this is the only solution. With the present high-megapixel cell phones, some cropping will still be acceptable for social media applications.

How else can you use your lens to get good portraits? Portraits do not mean just the face of the person. You can also do what are called 'environmental portraits'. These include the surrounding scene to give a flavor of the environment (Picture 3). For such portraits, focal lengths which are around 35mm are ideal. When you are doing an environmental portrait, you must make sure that only the relevant background – which supports the theme – should be included.

Picture 3: An environmental portrait of a shop keeper. Here a focal length of 40mm was used to include background elements thus giving a flavor of the environment. Aperture was set to f/5.6 to keep the background reasonably sharp.

Unless you are interested in doing an environmental portrait, the background should be blurry and not draw any attention to it. Even in

Remember, perspective, which defines the relative sizes of various elements within the frame, is independent of focal length!

Picture 4: When using a short focal length.

Picture 5: When using a long focal length. Compare the background area covered by these lenses even though the subject size is (approximately) same. Note how the photograph taken with the longer focal length covers less background!

an environmental portrait, it should be a tad less sharp than the subject. You can reduce the sharpness of the background by keeping it far from the subject (conditions permitting) and also by using wider aperture for shallow depth of field (DOF). This means that you should use large apertures. Remember the basics – large apertures means small f/numbers. Using an aperture of f/2 or f/2.8 will help you to soften the background. This is one of the great advantages of using a lens with a large aperture.

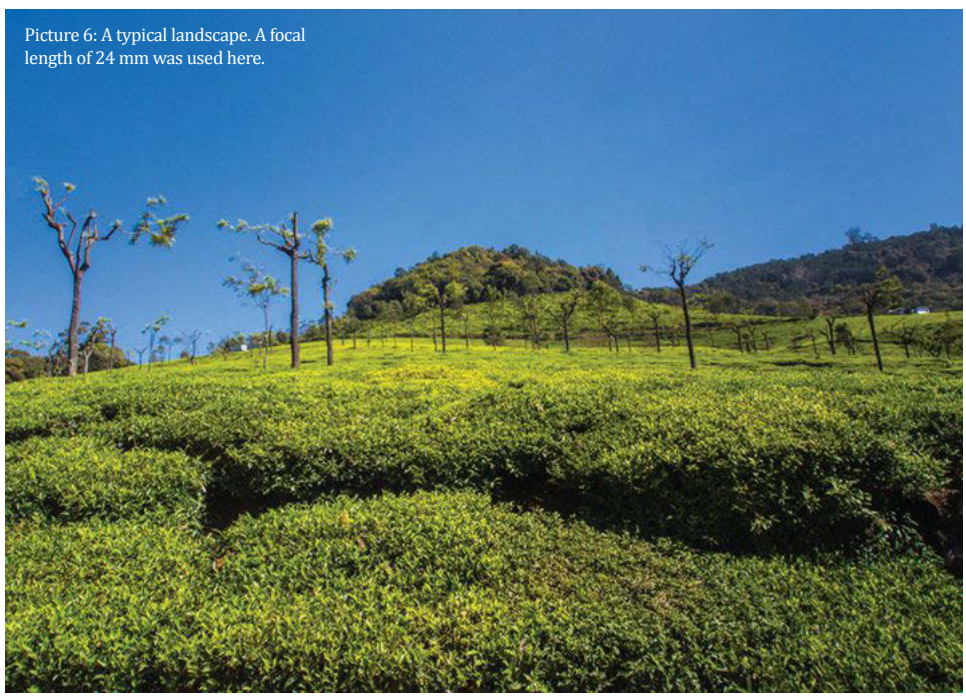
Unnecessary objects, especially in the background, will make the image cluttered and will reduce the impact. To constrain the background while maintaining the same subject size, you can move farther from the subject and use a longer focal length. This will reduce the background covered and may help you in eliminating the unwanted background elements. For more details see the next section.

Controlling the background coverage: One more exercise! Keep a toy or a box or something about a foot (30cm) tall on a table and photograph it using a short focal length (28mm, for example) and a long focal length, say 85mm. While doing this you must follow one important point. You must keep the subject size the same - say, it should be half the height of the frame you see in your viewfinder. Now, to maintain the same size you will have to go nearer when you use the shorter focal length and conversely move father away when you use the longer focal length. Observe the background in both these cases (Pictures 4 and 5). You will note that when you use a short focal length, while the subject size remained (half the height in the viewfinder) larger part of the background will be visible. This is the effect of the angle-of-view (AOV). Short focal lengths will have a larger AOV and thus cover a larger area.

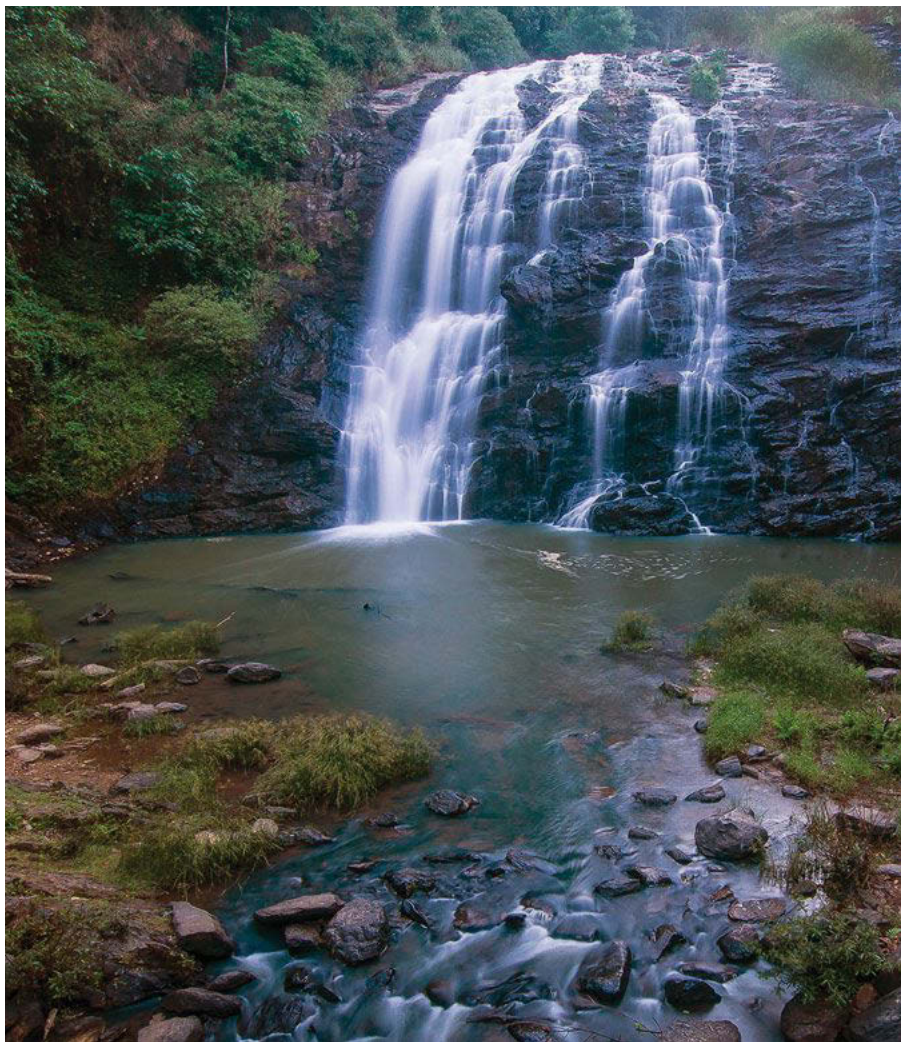
So why is this useful? As you have seen in the previous section, judicious use of focal length can cut background clutter. This is true for almost any photograph - be it portrait or landscape or even table top.

Landscapes: What is the best focal length for a landscape? Most people say "the wider the better". This is however, not true. Focal lengths from 24mm to 35mm are generally most useful. They will include a moderate amount of background thus making composing easy (Picture 6).

Shorter focal length can certainly be



Picture 6: A typical landscape. A focal length of 24 mm was used here.



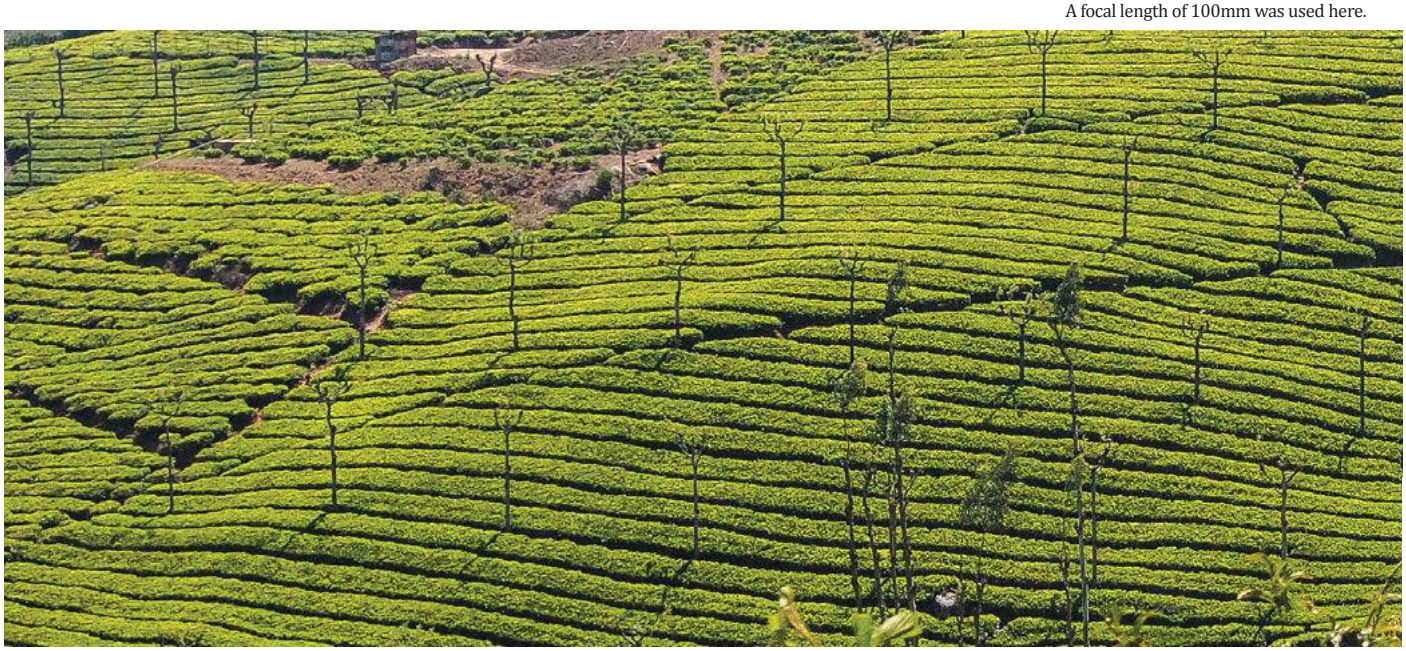
Picture 7: Here aperture was set to f/16 to get a large DOF. Note how all the elements, from the foreground rocks to the background waterfall are in sharp focus, due to the huge DOF. Focal length was 18mm.

used and will provide even more drama but tend to make the background elements too small and are useful only in special circumstances, when you have a close foreground element and a large background subject (Picture 7). As just mentioned, they also include too much of background. The result is that it is difficult to compose effectively with very short focal lengths like 18mm.

Also, nature presents excellent patterns and abstracts. These type of subjects need a part of the scene to be isolated and extracted. This is possible with telephoto lenses. So don't forget to use longer focal lengths to explore these possibilities (Picture 8) when photographing landscapes.
Another important aspect when

Unnecessary objects, especially in the background, will make the image cluttered and will reduce the impact.

Picture 8: Using longer focal length while photographing landscapes allows you to capture patterns and abstracts by removing the surroundings. A focal length of 100mm was used here.



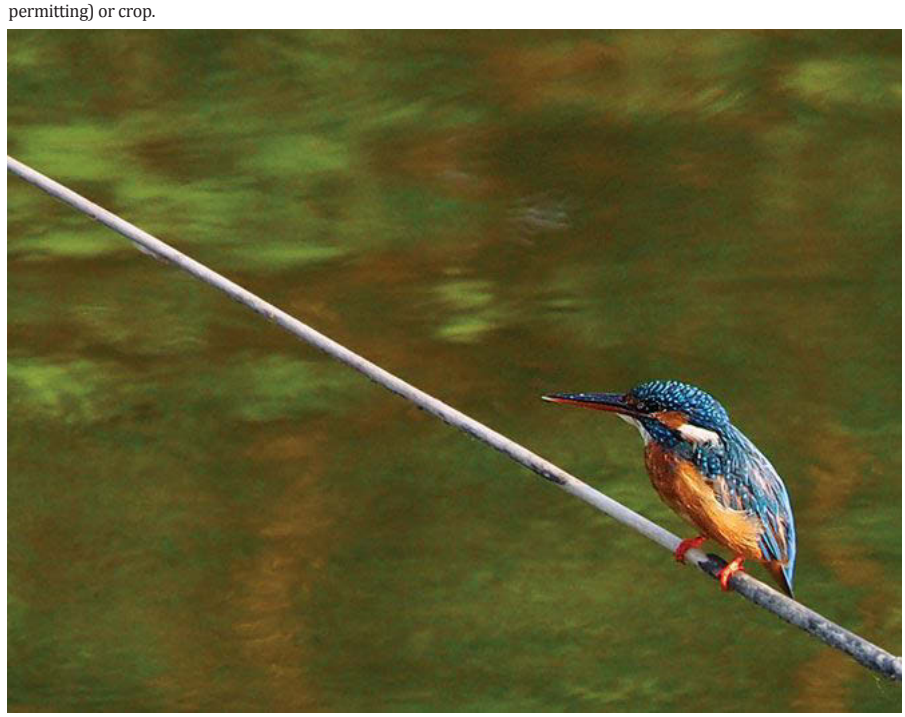
Picture 9: The subject, here a kingfisher, is too small to make an impact.

photographing landscapes is the DOF. You should keep a foreground element – say a rock or a plant in a scene and then a background element like a mountain or building in the background. As a wide-angle lens expands the distance (as opposed to a telephoto lens) this will create a strong sense of depth. This technique is very widely used by landscape photographers to give a three-dimensional effect to an image with is two-dimensional. It is necessary in such situations to keep the entire scene (from the foreground to the distant background) in sharp focus. For this you need to use a narrow aperture (large f/number like f/8 to f/16) which will increase the DOF (Picture 7).

Picture 8: Using longer focal length while photographing landscapes allows you to capture patterns and abstracts by removing the surroundings. A focal length of 100mm was used here.

Subject too small: Often, the subject occupies a very small area in the frame. Unless the subject occupies at least 30% of the area of the frame (there could always be exceptions) it will be too small to make an impact on the viewer. This is a very commonly occurring problem especially when photographing wildlife and birds. In extreme cases, birds look like insects (Picture 9)! So what is the remedy? Use the longest focal length you have, either by zooming in or by changing the lens to a longer focal length (Picture 10). What if you used the longest focal length you have and still the subject is too small? Well, you need to move closer (when possible) or crop. The latter may prevent you from making large prints. The best way to bring home this point is the quote by the famous war photographer Robert Capa who said "If your pictures aren't good enough, you aren't close enough". |SP

Picture 10: Using a longer focal length will make the subject larger in the frame. If you do not have a long focal length lens available, you should move closer (conditions permitting) or crop.



KEY TAKE AWAY

Now you know how the two important parameters of the lens – the focal length and aperture – influence the final image. It is necessary for you to follow the guidelines given in this article and choose the appropriate focal length and aperture to get the best out of your lens. This will improve your images a lot and it is not difficult to practice. Best of luck to get the best out of your lens!

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Slow Shutter Speeds & Blurs in **Fashion Photography**

Dilip Yande

Having crossed over 20 active years in commercial photography, Dilip Yande says his forte is Fashion and Portrait photography. He believes variety is the spice of life, and to keep himself motivated he does a lot of tabletop as well. For Dilip, names like Rembrandt, Renoir, Gauguin, Picasso, Turner, Monet are household names because of his childhood that was spent in a lineage of fine arts. This 'fine art' reflects in his work because he feels that there is always a little bit of 'you' in everything one does. Having shot for many advertising agencies, juried a few competitions, mentored many workshops, and guided many photographers in their formative years, for Dilip, photography is just another way to romance his first love – art. He may be contacted at dilipyande@gmail.com.

Theory generally teaches us to use shutter speeds that create sharp-looking photos. So, lighting permitting, we use a fast shutter speed to freeze any subject movement. In low light situations, we either boost the ISO or use slower shutter speed, often using a tripod. Using an action-stopping shutter speed is fine in most circumstances, but the guideline is not written in stone. Often, to be creative, we need to use slower shutter speeds to record movement in our 'still' photographs. This is true even in fashion photography. Hence let me show you few examples as to when to use slow shutter speeds to shoot a technically correct picture and when to use slow shutter speeds to make an artistic picture.

Pic 1

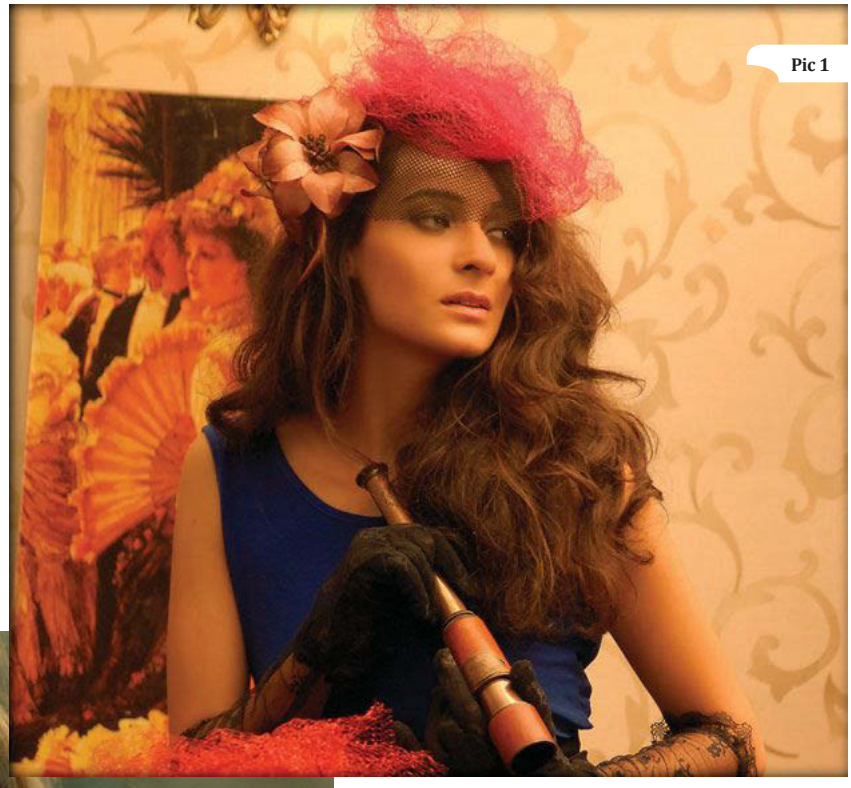
Pic 1

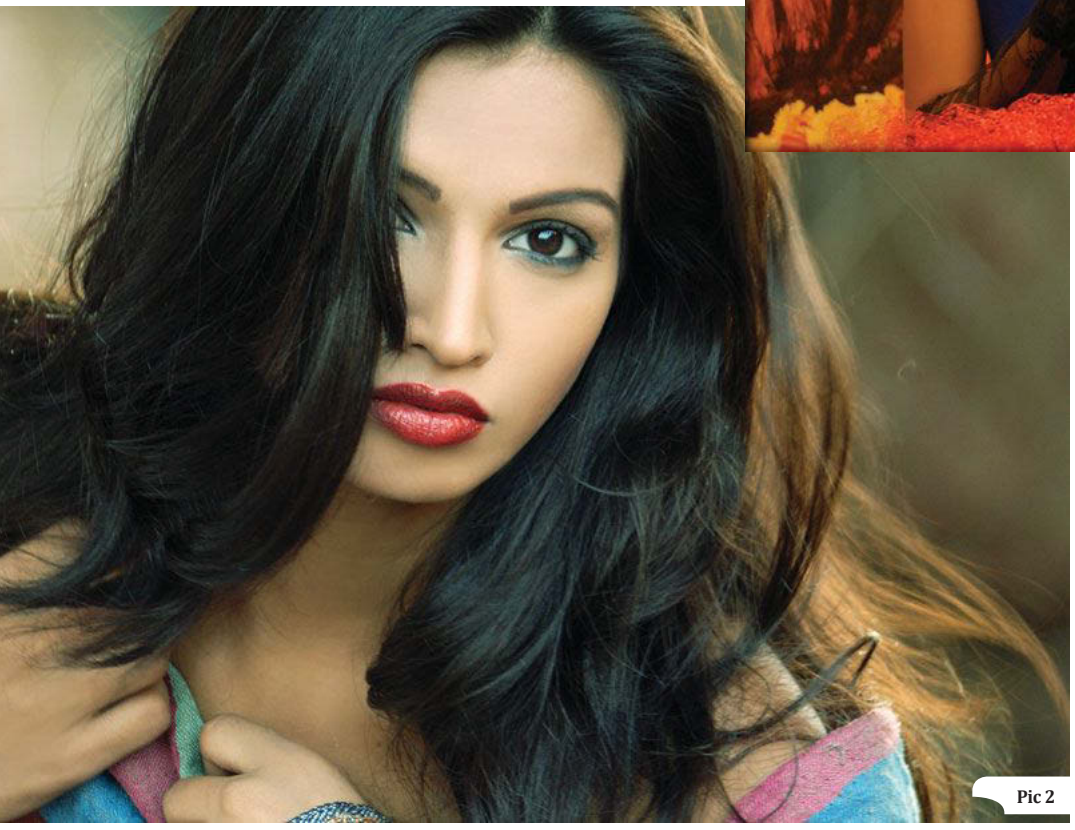
This shot was taken when the sun was a little above the horizon. The model had blonde hair and very fair skin. She was positioned such that the sun

back-lit the hair and part of the body. Due to the back-light, her face was getting under lit. Hence a big reflector was positioned in front of her which reflected some light to her face. This shoot was for a lingerie brand and the details of the lingerie had to be captured. The camera was mounted on a sturdy tripod. In order to restrict the zone of sharpness between her bra and hair, an aperture of f/5.6 was used; the optimum aperture of the lens was also f/5.6, which provided the best possible sharpness. The measured shutter speed was 1/3 sec at the ISO we were using. In this particular instance the slow shutter speed of 1/3 sec was not intended to record some blur in the picture; it was due to the ISO, lighting condition and the aperture used. Naturally, we had to request the model to stay perfectly still during the exposure.

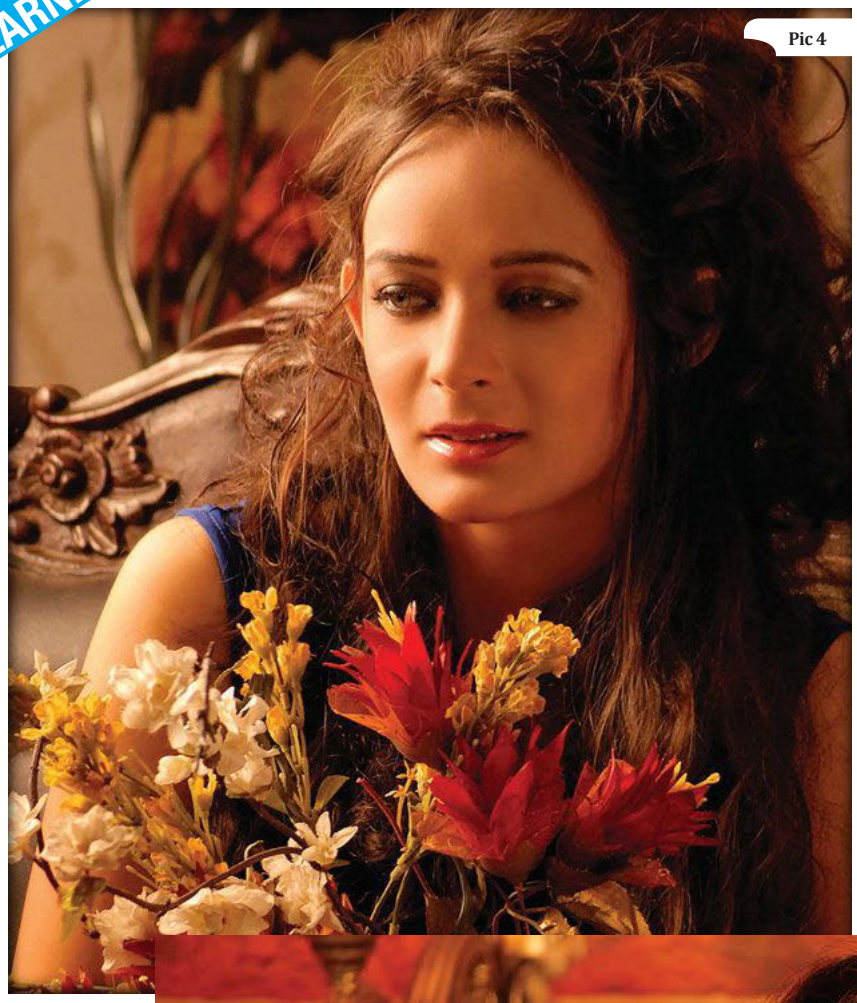
Pic 2
This was a portfolio shot for the model, who was placed in front of some greenery. The light was from the rear but more from her left side. Due to the back light and her hair projecting further than her face, her face was more or less in a shadow. The overall light was not strong enough to use a reflector to brighten up her face and so a softbox-mounted flash head was positioned in front of and above her head height, which created the soft catch-light and cast a soft shadow under her nose (effectively like glamour lighting). A trial shot at the flash-sync speed showed proper exposure for her face but the greenery in the backdrop was underexposed and dark. This necessitated the use of a slower shutter speed along with the flash to record some detail in the greenery behind.

Bungalow interior shots look interesting when shot in warm light


Pic 1


Pic 2

Pics 3, 4, and 5
These three pictures were shot in a bungalow. The assignment called for 'good, classy portraits' and hence we chose to create what is known as 'environmental portraits'. Bungalow interior shots look interesting when shot in warm light and hence light from a sun gun was bounced on the ceiling to illuminate the subject and the backdrop (Pic 3). Since these were not product

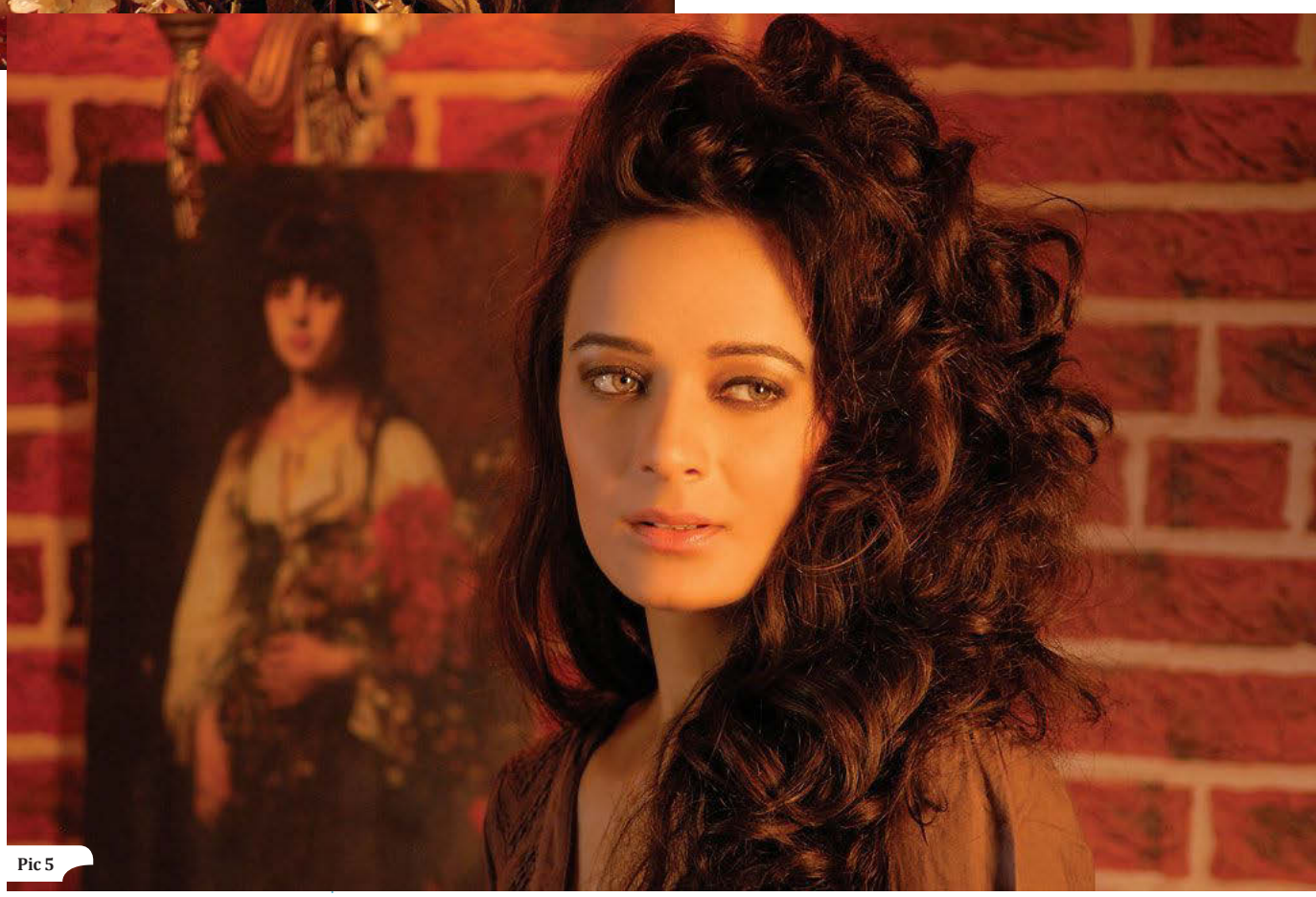


Pic 4

shots, a warm colour cast on the dress that the model wore was acceptable.

In Pic 4, the light from the sun gun was bounced on a white wall, which created that 'window-light' feel. In Pic 5 one sun gun's light was bounced off the ceiling to give an overall fill-in and a second sun gun was used directly to light up her face, but was positioned much far away from her face in order to reduce its intensity. Light output from sun guns is much less than from electronic flash, and hence using slow shutter speeds often become a

... deliberate blurs are very much 'in' as far as fashion photography is concerned



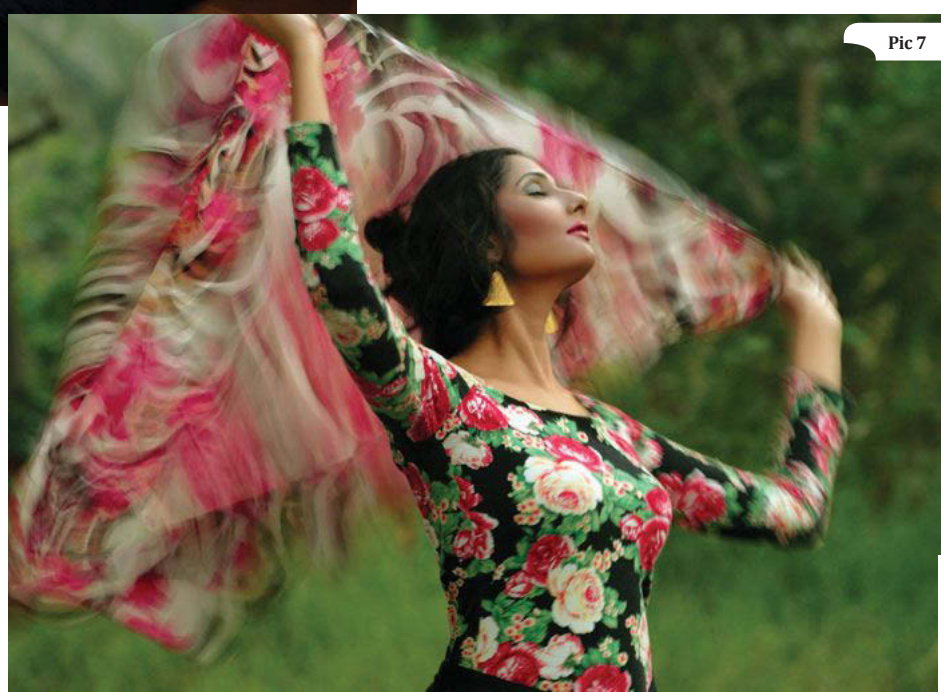
Pic 5

Pic 6

moment she faces the softbox, the shot had to be taken using a slow shutter speed. The flash helped to freeze the face while the continuous source aided by the slow shutter speed captured her 'spin' artistically.

Pics 7, 8 & 9
These three pictures were shot outdoors in low light. The sky was the only light source and the model was asked to look a bit towards the sky so that her face would be reasonably well-lit. In Pic 7 an assistant was asked to hold the corner of her stole and to shake it to achieve movement. In Pic 8 & 9, more movement of the colourful stole was desired and hence the stole was shaken vigorously. Using slower shutter speeds would record greater movement of the stole and hence a neutral density filter was used over the lens, which in turn allowed for even slower shutter speeds. This way the lovely riot of colours created the impressionistic pictures.

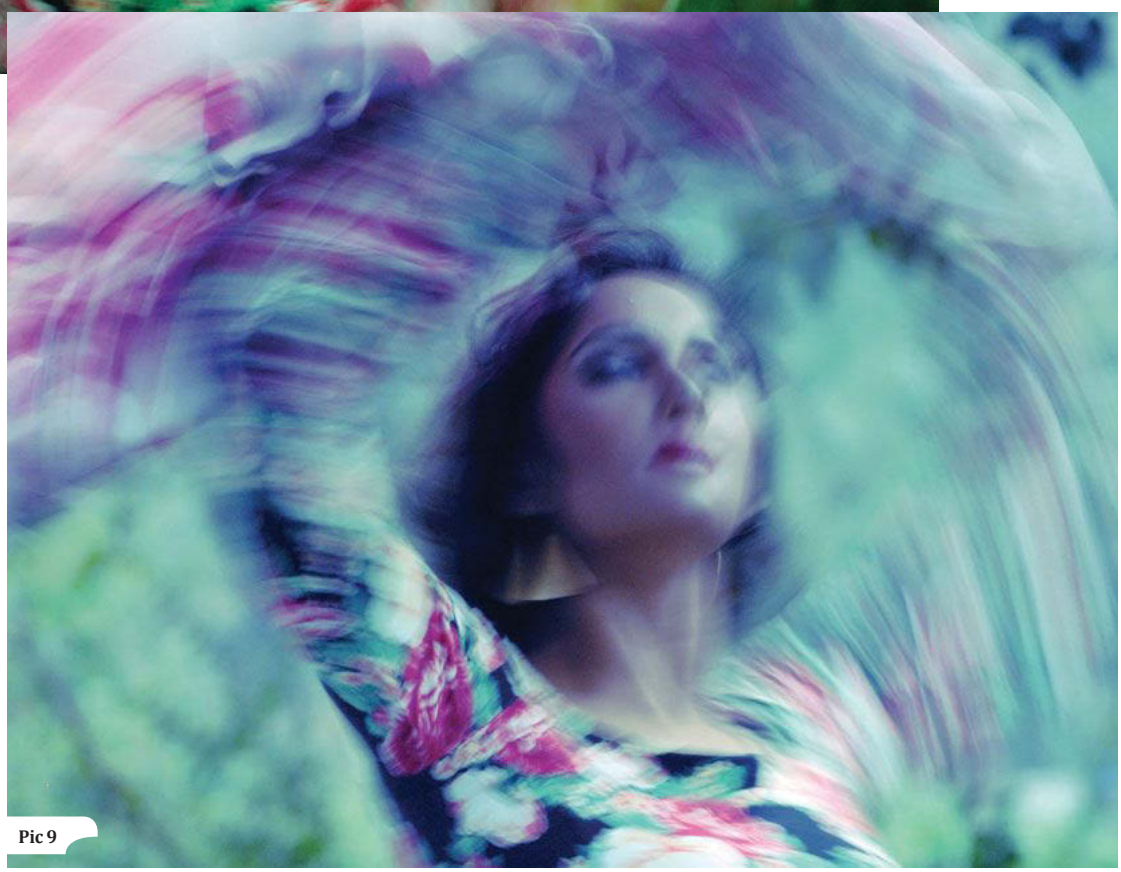
Please note that deliberate blurs are very much 'in' as far as fashion photography is concerned and can be seen in the features of many international fashion magazines. Sometimes some designers insist on


Pic 7

necessity. This is a good example how a handy and cheap continuous light source can be used along with slow shutter speeds to create artistic portraits.

Pic 6 is a shot from a much toppish angle and is a result of a clever use of mixed lighting – a studio flash within a softbox to illuminate the model's face and a sun gun (almost behind her) to light up her swirling 'skirt'. Extra diffusers had to be placed within the softbox to further reduce the light. 'Cutters' (stray-light stoppers) were used as needed to control the unwanted spills. The model was asked to gyrate around herself and the

Pic 8



Pic 9

blurry pictures as they create a mood, add a fashion feel to the picture, show the colour scheme and design of the dress and at the same time cleverly hide the intricate patterns on the dress material making it difficult for competition to copy the same easily. This fact is at times mentioned so that the viewer should not mistake the shoot to have been executed with a less experienced photographer or labelled as a faulty shoot. The tone in all the pictures above has been tweaked in post to create a desired 'feel'. |SP

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How to Expose Light-tone Subjects

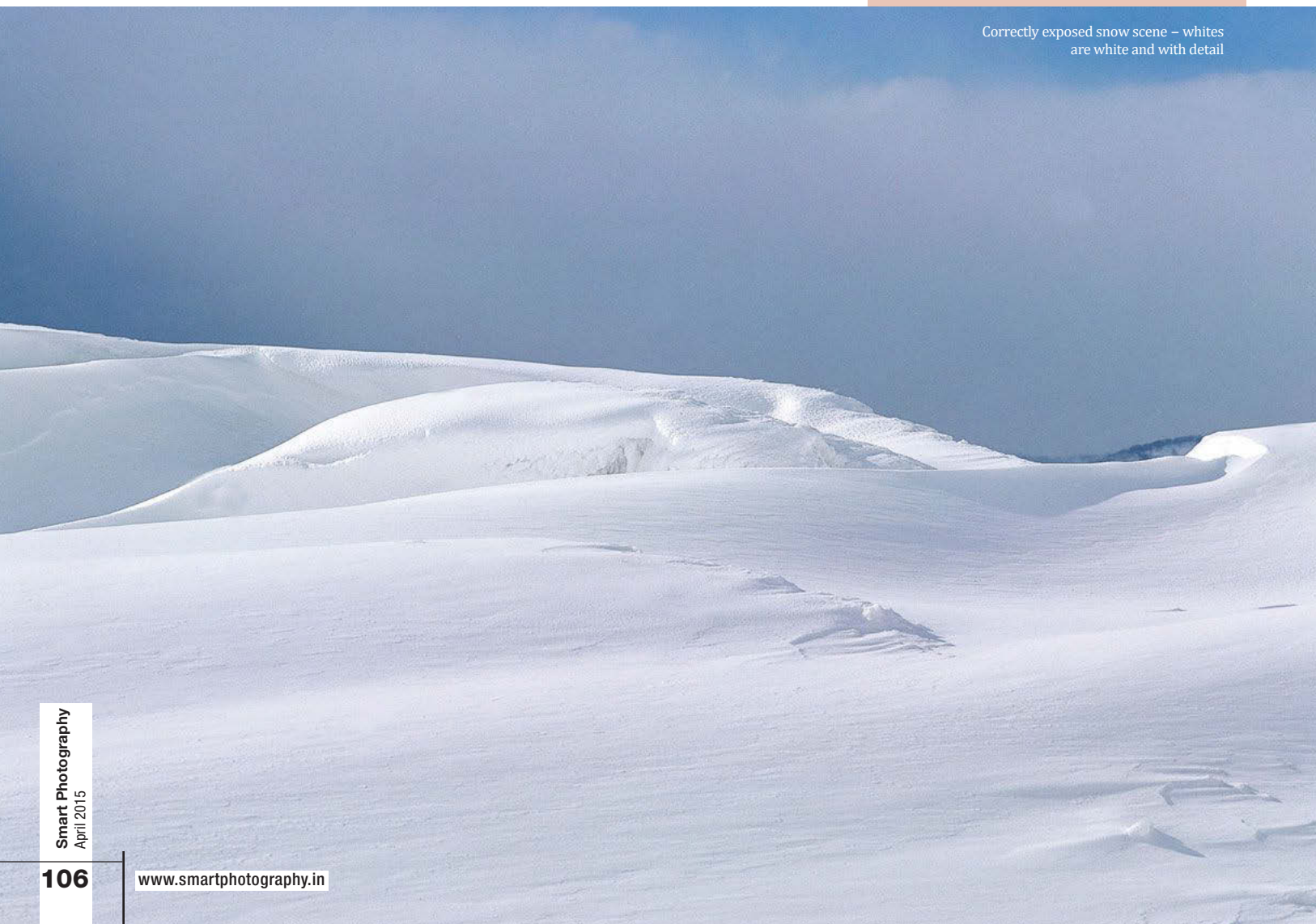
Have you ever tried to photograph a frame-filling light-tone subject, like, say, snow? You have? Yes, so what was the end result? Was your snow white with detail, or did the snow turn grey and 'muddy'?

Rohinton Mehta

If you go by the recommendation of the exposure meter, your snow will most likely turn grey, indicating underexposure. Why is that, you may ask? It's quite elementary my dear Watson! Exposure meters are so designed that whatever you point it at, will turn into a mid-tone (and the right way to meter is to ensure that only a single tone is being measured).

So, unless you modify the reading by using the 'meter' lodged in-between your two ears, your exposure will go wrong. If the snow is sunlit, you *may* need to use +1.5 to 2 stops of exposure compensation; if the snow is in shade, may be +1 stop of exposure compensation would suffice. |SP

Tip: Don't rely on the camera's LCD screen to tell you if the exposure is right or not. All camera LCDs are overly bright; instead learn to use the histogram and the highlight warning (blinkies).

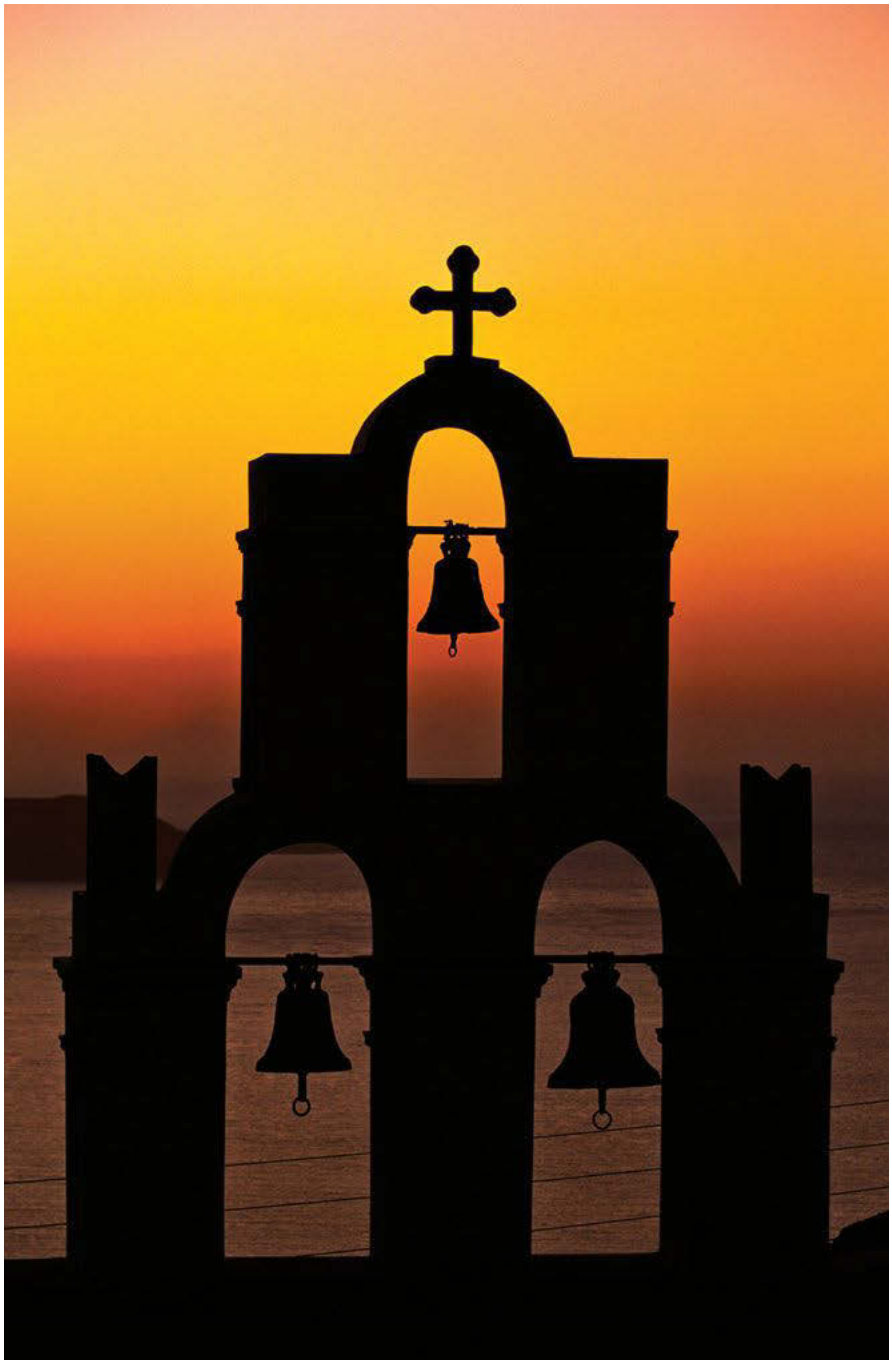


Correctly exposed snow scene – whites are white and with detail

Create a Silhouette

Silhouettes can add drama to your scene

Rohinton Mehta



A silhouette (pronounced sil-u-ete) is an image of a scene/human being/animal etc depicted as a solid shape or form against a brighter background. Silhouetted subjects are normally black in colour. Best silhouettes are usually created at sunrise/sunsets, and include a striking element within. Silhouettes convey mystery or drama.

Silhouettes are very easy to create. Basically, you take a meter reading for the bright background and expose as per this reading. This will place the subject in front in shadow.

Try this out. Select a sunset scene but ensure that there are recognisable elements (like trees or rocks or people etc) in the frame, which will create a black shape against the bright background and also provide a feeling of depth.

1. It's best to set your camera to Aperture Priority mode, though, if you know how to use the Manual exposure mode, you may do so.

2. Set the native ISO (usually ISO 100), aperture to around f/8 or f/11 for a good depth of field. Meter the bright background (Centre-weighted metering usually works better in this case). The shutter speed will be automatically calculated and set by the camera since you will be using Shutter Priority mode.

3. Focus on the foreground element in the scene. Take the shots. If you like, you may take a few more shots, varying the framing. |**SP**

Note
a) If the sun is in the frame, do not place it in the centre of your composition. Place the sun as per the rule of the thirds.
b) If your camera has Auto D-Lighting (Nikons) or Auto Lighting Optimiser (Canons), it is better to switch this feature off since it tries to 'open up' the shadows (we want the element in front to be as black as possible**).**
c) You may even try some minus exposure compensation. This will saturate the colours in the background and also keep the foreground subject as dark as possible.

1

Shutter speed: Approx. 1/2000sec.

2

Shutter speed: Approx. 1/125sec.

Use Shutter Speeds Creatively

While aperture controls the quantity of light entering the lens, shutter speed controls the duration, or, for how long 'that' quantity of light (permitted by the aperture) is allowed to act on the film/sensor. The shutter speed that you use also has a bearing on the final image. Fast shutter speeds freeze the action, while slow shutter speeds create the feeling of movement. The ng photographer' always uses the appropriate shutter speed.

I am sure you must have often seen photos of flying helicopters; may be you have some such photos in your own collection. Check them out. When you see a helicopter flying, your eyes can detect the movement of the rotor blades but more often than not, you will see the rotor blades frozen in your photos. (Pic 1) Just imagine, if the rotor blades were steady, the aircraft would crash! The reason for this mistake is using too fast a shutter speed. The shutter speed should be such that the aircraft should be sharp (or reasonably sharp), while the blades should show some amount of blur. (Pic 2)

Same goes for a speeding car (or any other fast-moving object). If you use a very high shutter speed, say 1/4000sec, to photograph a speeding car, you will freeze the movement of the car but will that convey to the viewer that the car was actually speeding? The answer is 'No'.

Now consider that you are photographing flowing water. (You are using a 'still' camera, not a 'video' camera). Obviously, you need to use a slow shutter speed (with camera on a firm tripod) if you wish to portray movement of the water (Pic 3).

Okay, but how do you know what shutter speed to use under different situations? There are no hard and fast rules. *The shutter speed you use will depend on the speed at which your subject is moving, your position in relation to the subject, the distance between you and the subject, the focal length in use and finally, the effect you are after.* So it's best to try various shutter speeds and eventually select the ones you like. You may also like to consider a 'panning' picture.

Shutter speed: Approx. 1/8sec.

3

4

Shutter speed: Approx. 1/30sec.

Panning (Pic 4)

Take a look at this picture. The subject is relatively sharp but the background is blurred. To achieve such shots, you need to *use slow shutter speeds and 'pan' (move) the camera at the same speed as the subject and when the subject is perpendicular to the camera position, trip the shutter, but continue the panning movement even during the actual exposure.* The blurring background effect will depend on the shutter speed you choose, the focal length you use, the speed at which you pan (which will depend on the speed at which the subject is moving), and the amount of clutter in the background. Let me clarify about the 'clutter'. For effective panning, the background must have some elements like a fence, trees, poles, people etc. You cannot pan successfully against a plain sky or a plain wall for example.

Why does panning work?

When you pan the camera (keeping the subject centered in the frame) at the same speed as that of the subject, the relative speed difference between the camera and the subject is zero (hence the sharp image of the subject in the photo), but the background, which is stationary, shows streaks created by the camera movement.

Note:

a) If the subject is very far from you, you will not be happy with the panning.

b) Use a wide-angle lens of around 28mm or 35mm (the better depth of field offered by such lenses will make up for any focussing errors) and stay close to the subject. This will force you to pan fast, providing you with a better panning effect. At the same time, don't be so very close to the subject that you might be accidentally hit by the subject.

c) A fast-moving motor-cycle or a car may require you to use a faster shutter speed. Don't be afraid to do so if necessary. I have had excellent panning shots of very fast-moving motor-cyclists at even 1/250 sec.

Method

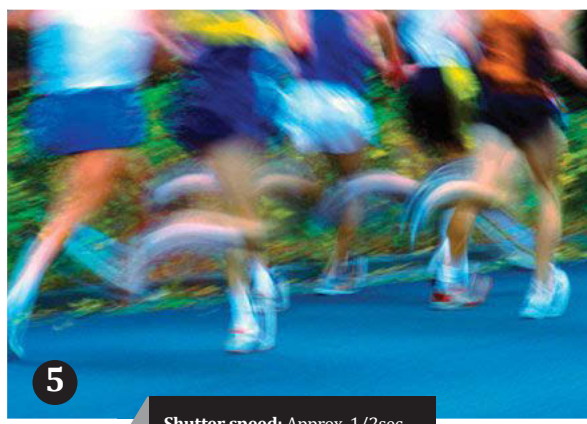
❶ Stand with your legs comfortably wide apart and pre-focus your camera on a particular spot on the ground where you expect the subject to pass. *That spot should be perpendicular to where you are standing.* If you have autofocussed, change over to manual focus.

❷ Set your camera to *Shutter Priority* mode with the shutter speed to, say, 1/30sec. Set the lowest ISO for the lighting condition. Remember, you are to stand at a position where the subject will be perpendicular to you at the moment of exposure.

❸ As the subject starts moving (say, a motorcycle), keep the subject in the centre of the frame and pan the camera in a smooth arc; only move your upper torso, not the legs. Continue to keep the subject centred in the frame but avoid the temptation to focus on the subject (you have already focussed on the ground where the subject will pass).

❹ Smoothly release the shutter a fraction of a second before the subject passes over the pre-focussed point, *but continue the panning movement. This is very important*. Do not stop momentarily when you release the shutter; continue the pan.

❺ Try shooting at other slow shutter speeds. You can later decide which shutter speed gave the best results.



5

Shutter speed: Approx. 1/2sec.

Be More Creative

Look at this photo (Pic 5). While some may think that the photographer is crazy, or that he doesn't know how to use a camera, look at it with an open mind. The very slow shutter speed used here has actually created a work of art! |SP

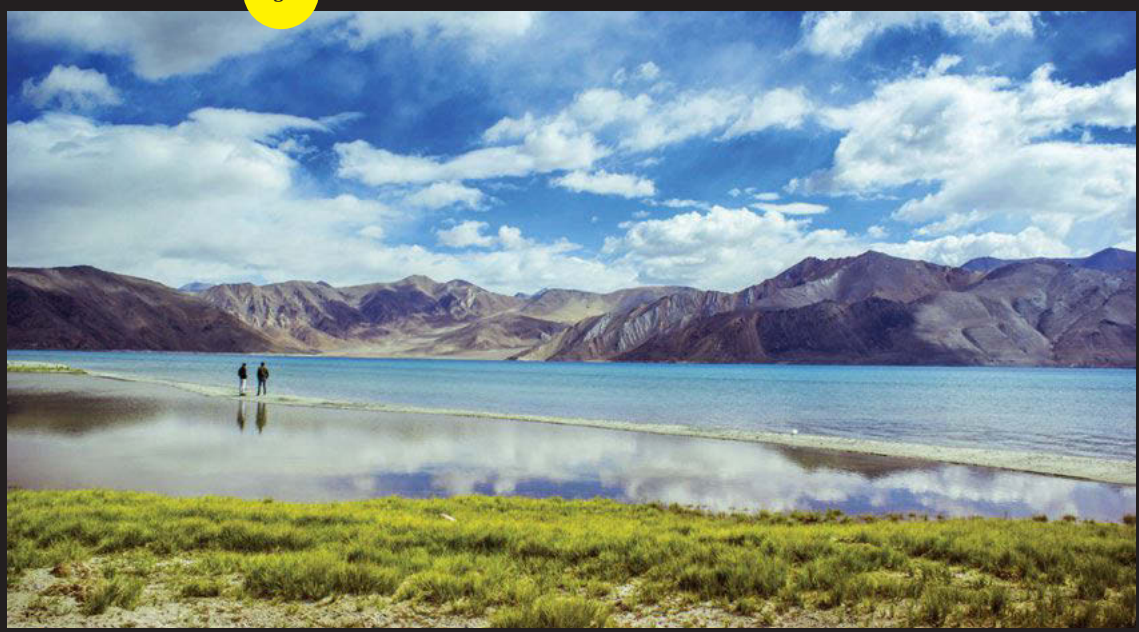
From Good to Better

Rohinton Mehta

Often-times, what stands between a good picture and better picture, is a bit of editing in an image editing program.

While most ***SP*** readers are aware about editing, not everyone does what is needed; or, may be doing it, but not doing it properly. As a teaching exercise, we have taken 5 images received over the months for the Picture of the Month, and tried to show how some simple basic edits could turn a good photo into something better. You will notice that in some cases, the difference is quite small, but all the same, an improvement. It is also possible that you may prefer the original picture to the edited picture; after all, the photographer's interpretation of the scene could be different than mine!

Original



Edited

Camera: Canon EOS 550D
Lens: EF-S 18-55mm IS II kit lens
Aperture: F/13; **Shutter speed:** 1/200sec; **ISO:** 100

Arun Hegden

Arun Hegden's landscape is quite nice. The picture is well-exposed, the sky is nice, and the two persons are placed close to the rule of the thirds. So what's missing? The horizon cuts the picture in almost two equal parts and the picture looks a bit 'soft' (probably due to atmospheric haze).

In the edited image, I have cropped the sky so that greater importance is placed on the foreground, added a bit of contrast and slightly sharpened the picture. Looks better, doesn't it?

Original

Edited

Camera: Nikon D5000
Lens: Info N/A. Focal length 11mm (16mm in 35mm)
Aperture: F/9; **Shutter speed:** 1/320sec; **ISO:** 200

Samten Lobo

Samten's entry is very nice. The rough dirt road leads the eye into the picture and to the snow-clad mountain range. But the man in black clothes taking a photo of the mountain is not in the right position. Secondly, one should never place any title on the photo itself.

In the edited photo, I have got rid of the title, moved the man to a better position, deepened the sky, increased the contrast and sharpened the picture. The darkened sky has made the snowy mountain to stand out, resulting in an overall improvement.

Original

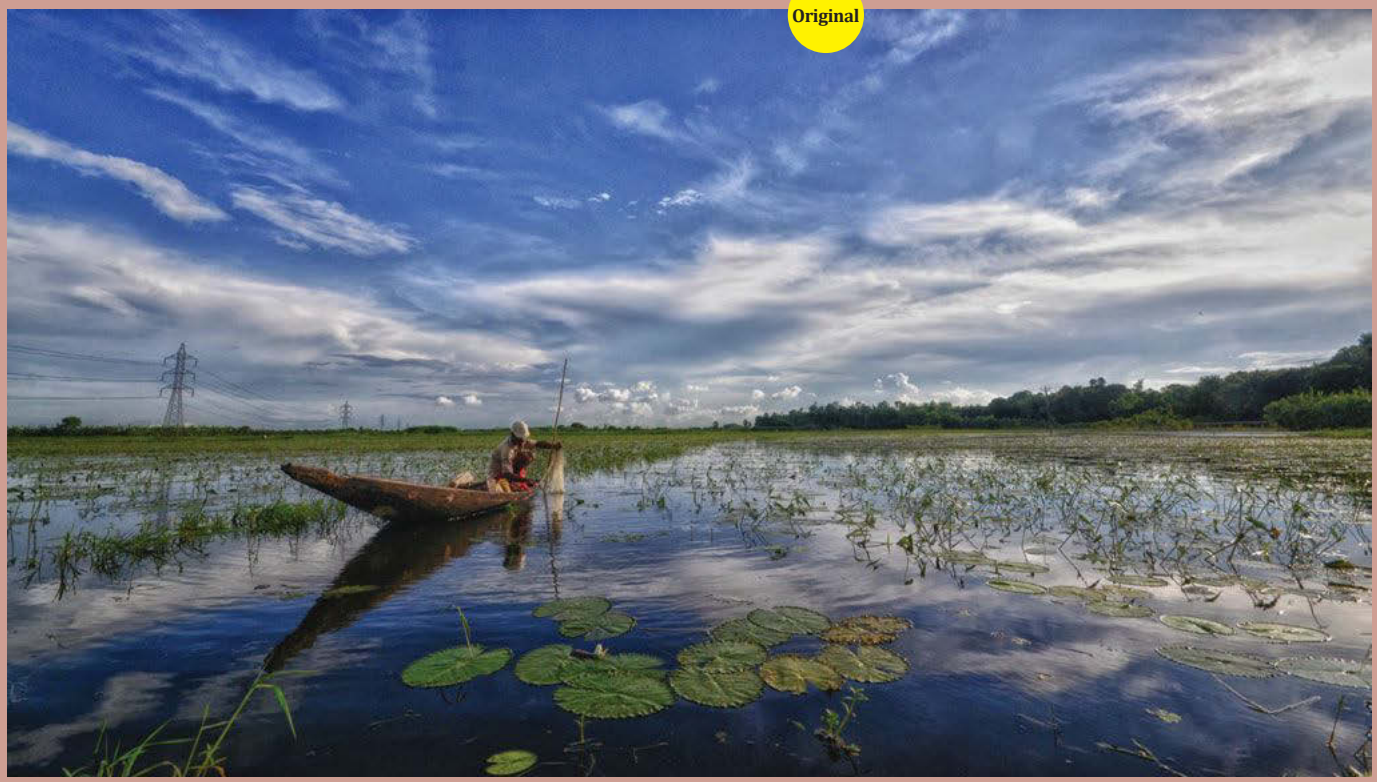
Jhuma Datta

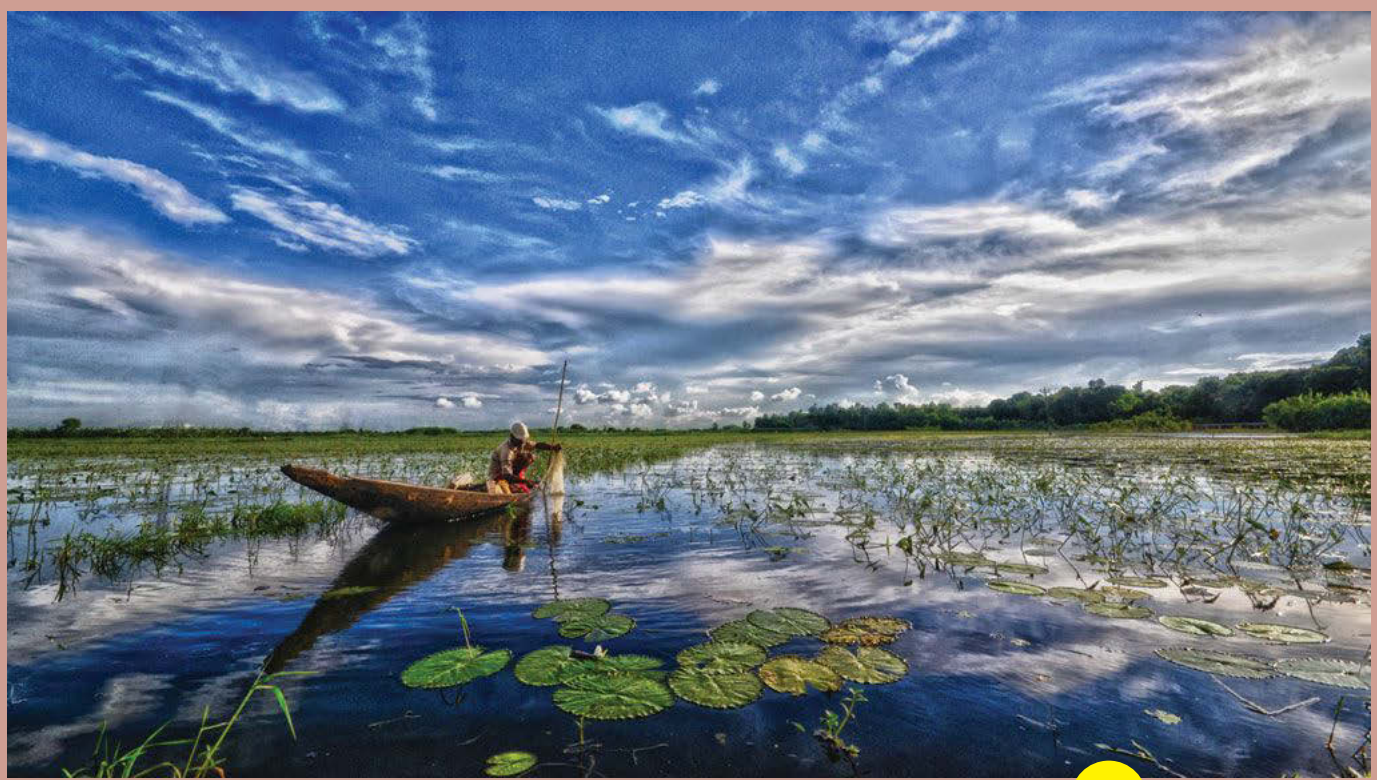
Beautiful clouds, nice blue sky, lovely reflections in the water. The three people (who appear to be fisher folks) are in the perfect position. An overall nice picture. So what's not right?

The framing. Look at the edited picture. I have cropped some part of the water, which has placed greater emphasis on the beautiful sky. Yes, I have also slightly saturated the blue in the sky.

Edited

Camera: Canon EOS 5D Mark II
Lens: 17-40mm f/4L USM
Aperture: F/8; **Shutter speed:** 1/1600sec; **ISO:** 200



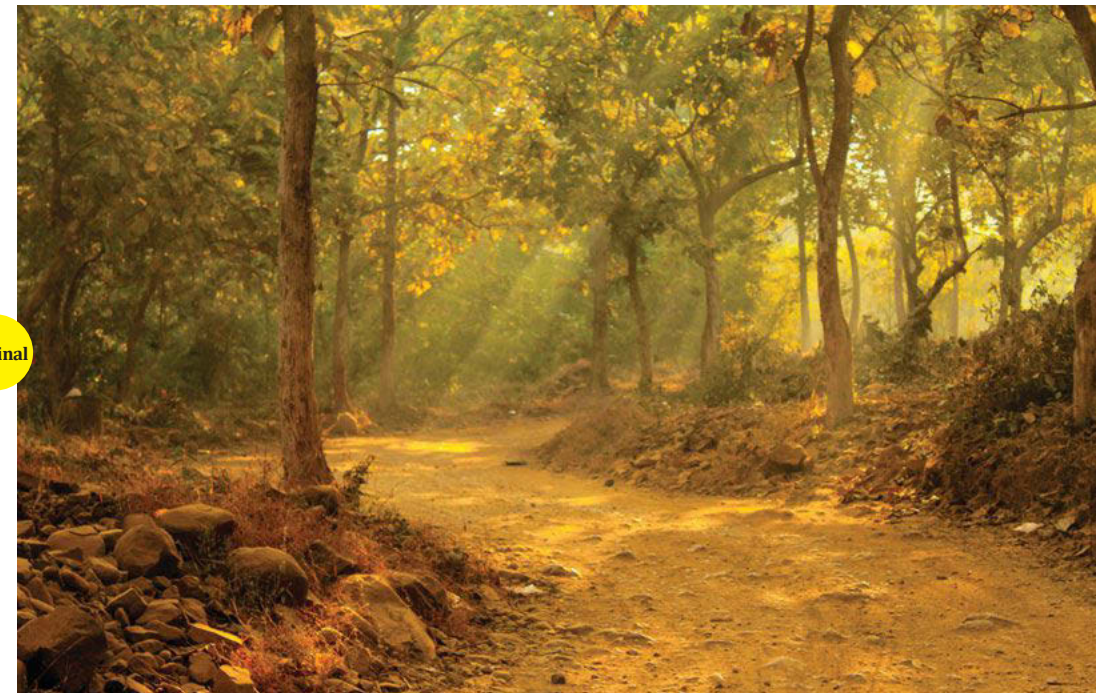


Debajit Dutta

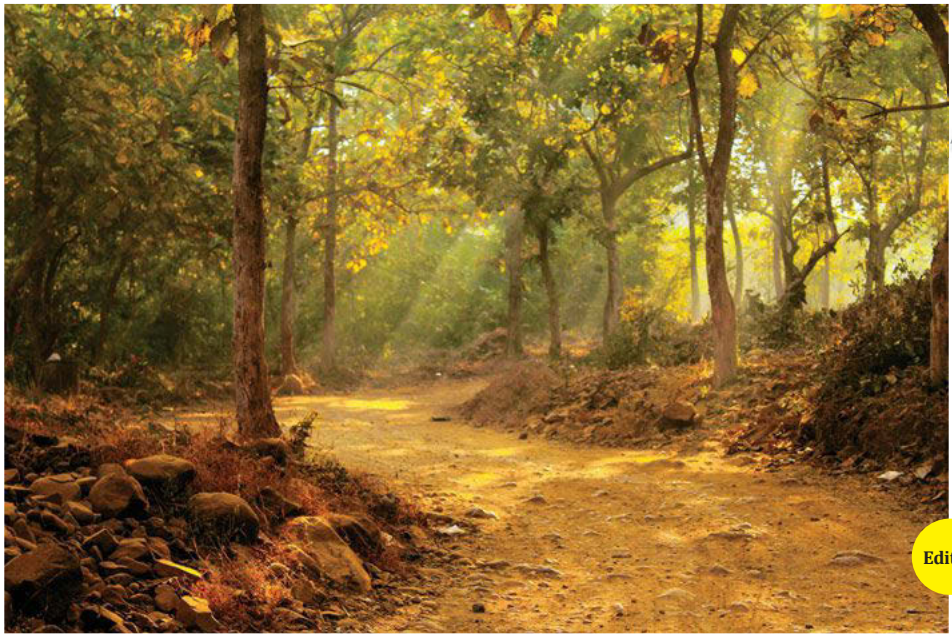
A good picture indeed. The small canoe with the fisherman is at the correct position in the frame. The large leaves form an interesting foreground element, which, along with the canoe and the waterway lead the eye straight into the picture. The sky is beautiful.

By adding a bit of contrast, the picture has become more lively.

Camera: Nikon D3100
Lens: 10-20mm at 10mm (15mm in 35mm format)
Aperture: F/13; **Shutter speed:** 1/100sec; **ISO:** 100



Original



Edited

Camera: Canon EOS 550D; **Lens:** EF-S 18-55 IS
Aperture: F/5.6; **Shutter speed:** 1/100sec; **ISO:** 200

Hemant Singh Negi
The forest landscape, showing slanting sun-rays is good. Composition is nice; the path leads the eye into the frame. All that was needed was a bit more contrast and saturation. |SP

CONCLUSION

We create photographs for our pleasure. Once our pictures are ready, we appreciate our work of art and often do nothing to further improve them. We do not even try to see if there is a possibility of improvement. So, the next time you have a good photo, make a copy of the original (so that you have a back-up, just in case) and try to improve upon it. Are the highlights too bright and the shadows too deep? If yes, try to correct them (for example, by using the Shadows/Highlights Tool in Photoshop). Is your horizon cutting the picture into two equal (or almost equal) parts? Yes? Try to crop using the Crop Tool as shown in some examples above. Is your picture lacking in contrast? Try boosting the contrast with whichever method you are comfortable with. It sometimes helps to ask a friend (who understands photography) what he feels about your photos. But, most friends do not want to hurt your feelings and will always say good things about your pictures. Hence only ask a friend who is not afraid to tell you the truth. Don't be upset with him for he is your 'good' friend!

Reviews

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Change in Rating System

Smart Photography's new rating system exercises stricter evaluation in view of improvements in the overall performance of photographic equipment. Marks will be awarded for the following parameters...

Final Rankings

Recommended	75-80%
Best Buy	81% and above

D-SLR CAMERAS

Design & Build Quality	(out of 20)
Key Features	(out of 20)
Ergonomics	(out of 20)
Performance	
Autofocus	(out of 5)
Metering	(out of 5)
Noise control	(out of 5)
Distortion/Sharpness	(out of 5)
LCD/Viewfinder	(out of 5)
Auto White Balance	(out of 5)
Value for Money	(out of 10)
Grand Total	(out of 100)

LENSES

Design & Build Quality	(out of 20)
Key Features	(out of 20)
Ergonomics	(out of 20)
Performance	
Autofocus	(out of 5)
Sharpness	(out of 5)
Distortion control	(out of 5)
Aberrations	(out of 5)
Darkening of corners	(out of 5)
Extra Features	(out of 5)
Value for Money	(out of 10)
Grand Total	(out of 100)

COMPACT CAMERAS

Design & Build Quality	(out of 20)
Key Features	(out of 20)
Ergonomics	(out of 20)
Performance	
Autofocus	(out of 5)
Metering	(out of 5)
Noise control	(out of 5)
Distortion/Sharpness	(out of 5)
LCD/Viewfinder	(out of 5)
Auto White Balance	(out of 5)
Value for Money	(out of 10)
Grand Total	(out of 100)

Fight to Finish...!

H. S. Billimoria & Sujith Gopinath

The compact camera is not dead yet nor is it going to die very soon. It is in fact reinventing itself and camera manufacturers have rightly decided to emphasise and work on two aspects of these cameras which Smartphones cannot get close to or match, at least, not in the short term. These two aspects relate to (1) size of the sensor and (2) the zoom ratio.

Depending on which aspect is to be emphasized, you will, therefore, find the semi-professional compact camera with a bigger sensor and a 'fast', quality lens or the super zoom/bridge camera with a zoom range that is more than12 to 15x.

On our test bench this month are four semi-professional compact cameras from Canon, Panasonic and Sony. These are Canon PowerShot G7X, Canon PowerShot G1X Mark II, Panasonic Lumix DMC-LX 100, and Sony Cyber-shot DSC-RX100 III.

The Sony Cyber-shot RX-100 III is in fact our current SP champion having won the 2014 Compact Professional Camera of the Year Award.

Design and Build Quality

The Canon Powershot G7X was Canon's response to the highly successful RX100 series from Sony. The G7X sports a well finished metal body. Surprisingly, it lacks a handgrip. The fixed 24-100 mm f1.8-2.8 lens comes with optical image stabilisation. Quality of the dials and switches is high. The G7X measures 103mm x 60mm x 40mm and weighs 304g.

The PowerShot G1X Mark II is a more advanced version of the G7X. The body is made from metal, finely finished in matte. It has a prominent rubber grip. The lens is a 24-120mm f/2-3.9 and sports optical image stabilisation. Two control dials make it easy to operate, and the buttons and dials are of high quality. The G1X weighs 553g and has dimensions of 116.3 x 74.0 x 66.2mm.
The LX 100 is larger than its predecessor, the LX-7. It is also not pocketable. Build quality, however, is very good, the body itself being made of aluminium. All the dials and controls are also of a high quality and have a fine quality feel to them. The 24-75mm f1.7-2.8 Leica DC Vario Summilux lens protrudes from the

body thanks to its 'fast' lens that prevents the camera from being pocketable. It, however, comes with a 43mm filter thread which is useful. The camera has dimensions of 115mm x 66mm x 55mm and weighs 393g. Remember, the GM 5, Panasonic's latest mirrorless camera measures 98.5mm x 54.9mm x 30.4mm and weighs 274g and is therefore even smaller and lighter.

The RX100 series have been a runaway success for Sony. The RX100 III continues that tradition. The front and top plates are made of aluminium and the main body from engineering plastics. The pop-up viewfinder is unique and arguably, the weakest portion of the camera. The RX100 III measures 102mm x 58mm x 41mm and weighs 290g.

Key Features

The key features are compared in the table below:

Key Features

PARAMETER	Canon G7X	Canon G1X Mark II	Panasonic LX100	Sony RX100 III
Sensor size	1.0-inch Type (12.8 x 9.6mm)	1.5-inch Type (18.7 x 14 mm)	Four-Thirds (17.3 x 13 mm)	1.0-inch Type (13.2 x 8.8mm)
Pixel count	20.2 Million	12.8 Million	13 Million	20.1 Million
Lens	24-100mm	24-120mm	24-75mm	26-76mm
Image stabilisation	Optical	Optical	Optical	Optical
Aperture range	F/1.8-2.8	F/2.0-3.9	F/1.7-2.8	F/1.8-2.8
LCD size	3.0 inch	3.0-inch	3.0-inch	3.0-inch
LCD dots and type	1.04 Million, Tilting, Touch screen	1.04 Million, Tilting, Touch screen	921,000, Fixed	1,228,800, Tilting
ISO range	ISO 125-12,800	ISO 100-12,800	ISO 200-25,600	ISO 125-12,800
Video quality	1920 x 1080	1920 x 1080	3840 x 2160	1920 X 1080
EVF	No	No	Yes	Yes
Max. Continuous shooting speed	6.5fps	5.2 fps	11 fps	10 fps
Accessory shoe	No	Yes	Yes	No

Aperture: f/8
Shutter Speed: 0.4sec
ISO: 200

Canon G7X

Canon G1X Mark II

Aperture: f/8
Shutter Speed: 0.8sec
ISO: 200

Aperture: f/8
Shutter Speed: 0.3sec
ISO: 200

Panasonic LX100

Sony RX100 III

Aperture: f/8
Shutter Speed: 0.3sec
ISO: 200

Ergonomics

Both the G1X and the LX100 are larger, heavier and comparable in size. Both feature rubber grips and large buttons. The G7X and RX100 are smaller and comparable in size. Both have small buttons and lack rubber grips. The RX100, though the smallest in the four, has a built-in pop-up electronic viewfinder. The LX100 also features an EVF.

Performance

The performance of the four cameras were evaluated using the same tripod, maintaining time, subject, framing, and lighting as consistent as possible.

Value for Money

The Canon G7X retails at Rs.44,995, while the Canon G1X Mark II carries a price tag of Rs.58,995. The Panasonic LX100 is not available in India. However, it is available in UK at an equivalent MRP of approximately Rs.50,000. The Sony RX100 III carries an MRP of Rs.54,990. However, consideration should be given to the fact that both Canon and Sony have far better distribution in terms of outlets and an elaborate service network. |SP

Performance

Canon G7x

AF	★★★★★★★★★★
Darkening of Corners	★★★★★★★★★★
Flare and CA	★★★★★★★★★★
Distortion	★★★★★★★★★★
Sharpness	★★★★★★★★★★
Noise	★★★★★★★★★★
Auto White Balance	★★★★★★★★★★

Canon G1X Mk II

AF	★★★★★★★★★★
Darkening of Corners	★★★★★★★★★★
Flare and CA	★★★★★★★★★★
Distortion	★★★★★★★★★★
Sharpness	★★★★★★★★★★
Noise	★★★★★★★★★★
Auto White Balance	★★★★★★★★★★

Panasonic LX100

AF	★★★★★★★★★★
Darkening of Corners	★★★★★★★★★★
Flare and CA	★★★★★★★★★★
Distortion	★★★★★★★★★★
Sharpness	★★★★★★★★★★
Noise	★★★★★★★★★★
Auto White Balance	★★★★★★★★★★

Sony RX100 III

AF	★★★★★★★★★★
Darkening of Corners	★★★★★★★★★★
Flare and CA	★★★★★★★★★★
Distortion	★★★★★★★★★★
Sharpness	★★★★★★★★★★
Noise	★★★★★★★★★★
Auto White Balance	★★★★★★★★★★

CANON G7X — 72%

Design and Build Quality	10/10 ★★★★★★★★★★
Key Features	7/10 ★★★★★★★★★★
Ergonomics	6/10 ★★★★★★★★★★
Performance	6/10 ★★★★★★★★★★
Value for Money	7/10 ★★★★★★★★★★

BEST BUY! SONY RX100 III — 82%

Design and Build Quality	10/10 ★★★★★★★★★★
Key Features	7/10 ★★★★★★★★★★
Ergonomics	9/10 ★★★★★★★★★★
Performance	7/10 ★★★★★★★★★★
Value for Money	8/10 ★★★★★★★★★★

CANON G1X MK II — 82%

Design and Build Quality	10/10 ★★★★★★★★★★
Key Features	9/10 ★★★★★★★★★★
Ergonomics	8/10 ★★★★★★★★★★
Performance	7/10 ★★★★★★★★★★
Value for Money	7/10 ★★★★★★★★★★

PANASONIC LX100 — 82%

Design and Build Quality	10/10 ★★★★★★★★★★
Key Features	8/10 ★★★★★★★★★★
Ergonomics	7/10 ★★★★★★★★★★
Performance	8/10 ★★★★★★★★★★
Value for Money	7/10 ★★★★★★★★★★

VERDICT

In 2014, the Sony RX 100 III was the premium compact that impressed us the most. It also won the *SP* Award for the Best Premium Compact Camera. Since then, both the Canon G1X Mark II and the Panasonic Lumix LX100 have entered the market. Whilst the LX100 has the edge in performance, the RX100 III remains the best all round package providing good specs, above average performance and excellent sales and service support. Yes, the RX100 III is the best buy!

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Sigma DP1 Quattro ₹ 79,900 Sujith Gopinath

The Unconventional!

With a sleek and elongated body, the Sigma DP1 Quattro surely raises the curiosity of camera enthusiasts.

Sigma DP-series cameras were criticised for the lower resolution (pixel ratings) of the final image captured by Foveon sensors. Now Sigma has addressed this issue by redesigning the sensor and processing methods to provide high-resolution images with the latest Foveon sensor. The Quattro series consist of three models, the DP1, DP2, and DP3. We are testing the Sigma DP1 with 19.1 million effective pixels.

Design and Build Quality

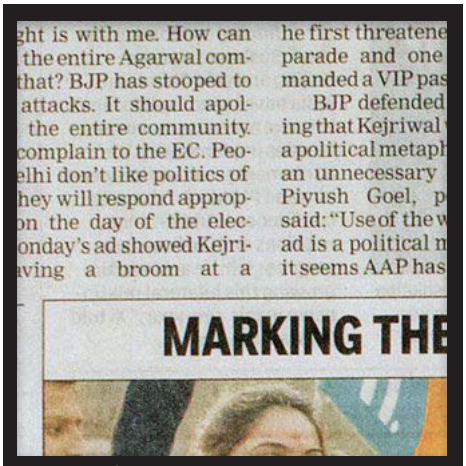
The DP1 Quattro has a rather unconventional design. It has a very wide body with a trapezoidal grip that extends diagonally backwards. With this design, it is not very easy to carry around in a a hand bag. Th camera is constructed with a combination of metal and plastic on the exterior. There is a rubber grip at the back, which is certainly misplaced and does not serve its purpose. The camera has a metal tripod receptacle, surrounded by rubber strips that cushion the camera when mounted on a tripod.

Key Features

Sigma Foveon layered sensors have been seen as a path-breaking innovation in imaging. The sensor unit consists of three layers of photo diodes, each layer with a single primary colour filter. Each layer samples every point on the image plain, thus extracting all information from every point, unlike Bayer filter arrays that sample a single colour from every pixel point. This results, a least theoretically, in richer and more accurate colours, providing a more realistic look to the images. The real advantage is that data from Foveon sensors are complete with all information and hence the processor does not need to interpolate or 'guess' colours that are not available at certain points.

The Quattro series includes the DP1, DP2, and DP3, which respectively feature 19mm, 30mm, and 50mm f/2.8 fixed lenses, providing 35mm fields of view of 28mm, 45mm, and 75mm. The DP1 Quattro series uses an APS-C size

Sharpness


ght is with me. How can
the entire Agarwal com-
that? BJP has stooped to
attacks. It should apol-
the entire community.
complain to the EC. Peo-
elhi don't like politics of
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BJP defended
ing that Kejriwal
a political metapl
an unnecessary
Piyush Goel, p
said: "Use of the w
ad is a political n
it seems AAP has
MARKING THE

Aperture: f/16
Shutter Speed: 1/8sec.
ISO:100

(23.5x15.7mm) Foveon X3 Quattro Direct Image Sensor (CMOS). The Quattro has a top layer with four times the pixel count of layers below (Quattro means four in Italian language). This addresses the drawback of previous Foveon sensors, which produced a final pixel count that was 1/3rd of the total pixel rating. The DP1 Quattro produces images with approximately 19.6 megapixels at the native resolution (without any interpolation applied). It also provides a Super High 39 megapixel JPEG mode, which is a regular interpolated image.

The lens is constructed with eight elements in six groups, and the aperture ranges from f/2.8 to 16. Images are recorded in Raw (14-bit) or JPEG format with an option to capture Raw+JPEG. JPEG Quality options are Fine, Normal, and Basic. Native images are recorded with a maximum pixel size of 5424×3616, while Super-High images are recorded with 7680×3296 pixels. Sensitivity ranges from ISO100 to 6400, with an Auto option. The camera features 10 White Balance modes including Auto, Auto (Lighting Source Priority), and Custom.

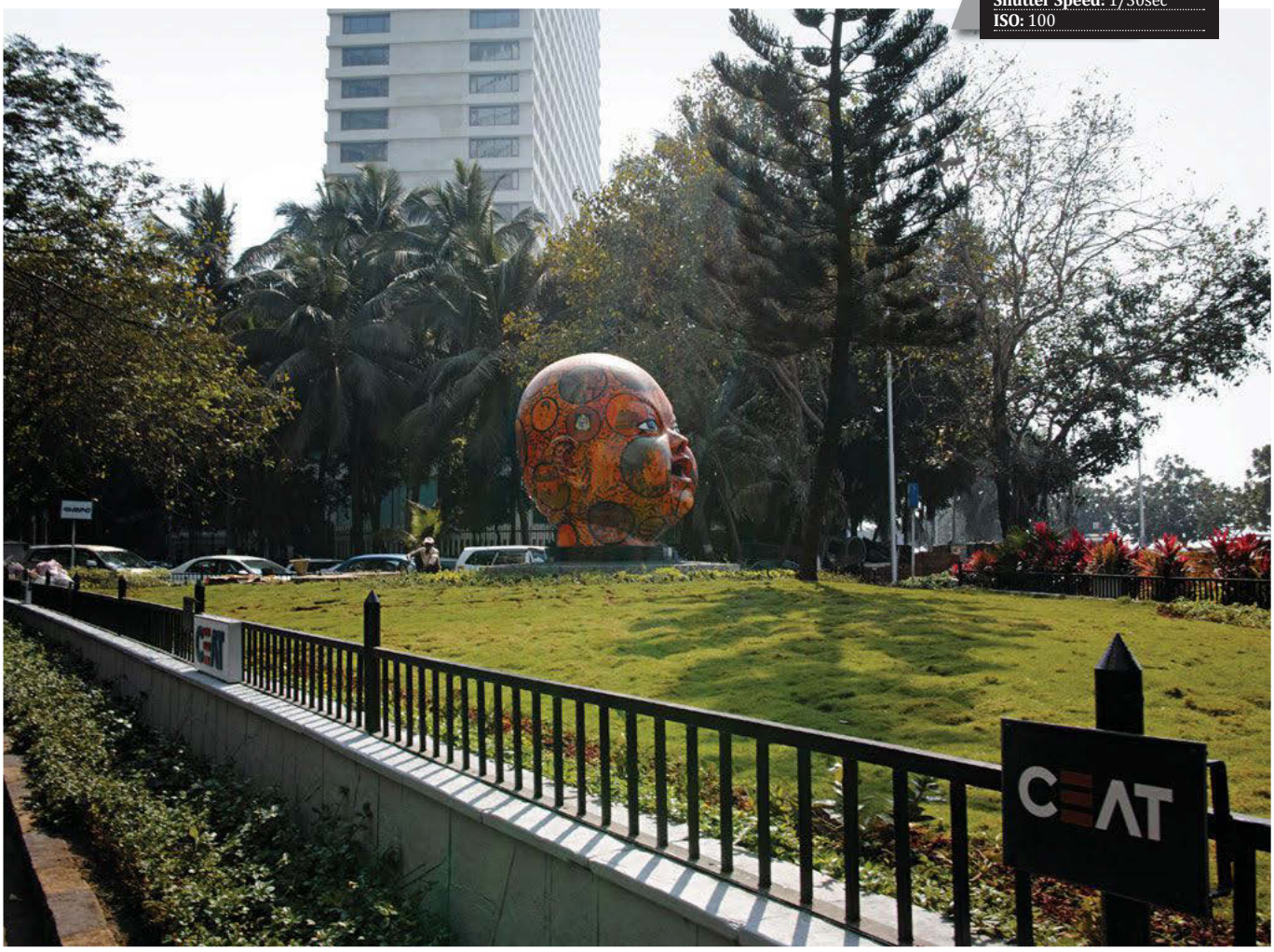
Sigma has found a way around fixing the lower pixel rating, which has been the Achilles heel in earlier models with Foveon sensors.

The camera uses Contrast Detection Auto Focus. There are nine selectable AF points. Focus modes available are 9-point focus select mode, Free move mode (which provides options of Spot, Regular and Large Focus Frame options), Face Detection AF, and Manual Focus. Metering modes include Evaluative, Centre-Weighted Average, and Spot.

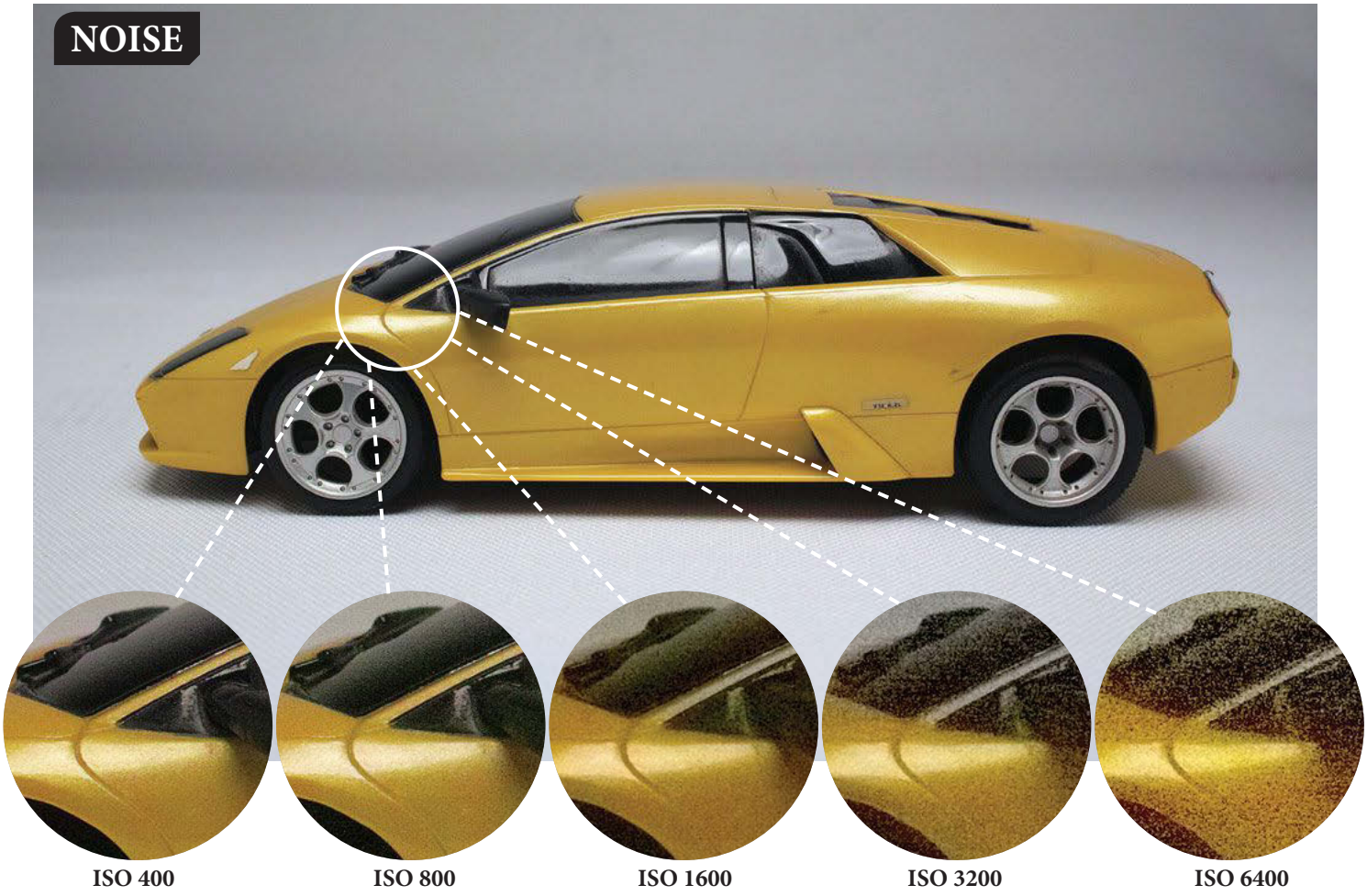
Shooting modes available are (P) Program AE (Program Shift is possible), (S) Shutter Speed Priority AE, (A) Aperture Priority AE, and (M) Manual. Exposure can be compensated up to ±3EV in 1/3-stop increments. Shutter speeds range from 30 to 1/2000 sec.

The DP1 Quattro uses a 3.0-inch TFT colour LCD with approximately 920,000 pixels. The camera uses an SD/SDHC/SDXC card for storage. The camera has dimensions of 161.4 x 67 x 87.1mm (W x

Aperture: f/16
Shutter Speed: 1/30sec
ISO: 100



Mahesh Reddy



H x D) and weighs 425g without battery or memory card.

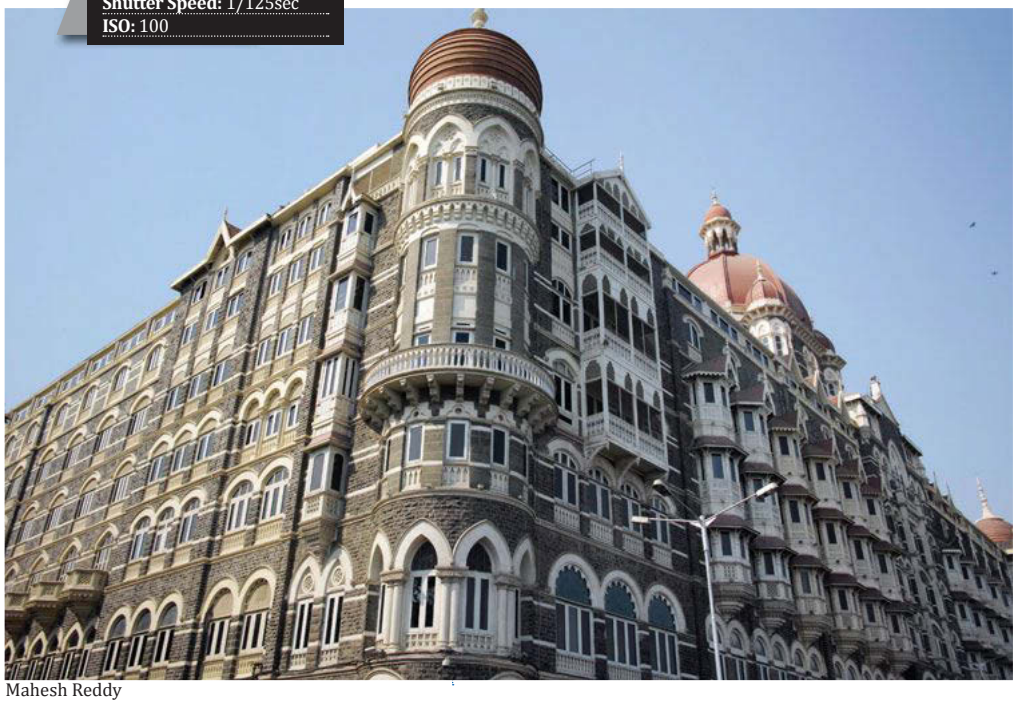
Ergonomics

As I mentioned in the Design and Build Quality section, the camera has been designed only to give that 'different' look. Unfortunately, by doing this, Sigma has compromised greatly on the ease of operation. The grip, being trapezoidal, makes it difficult to access all the buttons without easing the hold on the camera. To make matters worse, the grip is quite slippery. It would have been prudent for Sigma to move the rubber strip on the back panel to the projected grip. The LCD appeared quite noisy.

Performance

We expected the DP1 Quattro to perform much better than regular compact cameras due to the minimum interpolation required. The Sigma DP1 Quattro focussed fast and the AF did not have any problem locking on to the subject even in low light. Images were

Aperture: f/13
Shutter Speed: 1/125sec
ISO: 100



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The DP1 Quattro features a 28mm equivalent, f/2.8 lens.

The trapezoidal grip makes the camera very uncomfortable to hold and operate.

sharp out of the box and the sweet spot was found to be f/4. We observed very slight barrel distortion, which is not really a problem in everyday images. Prominent darkening was observed at the corners. The lens produced heavy flare in strong against-the-light images at the widest aperture.

Auto White Balance performed well under most lighting conditions , though the preset modes produced disturbing cast. We wouldn't be too much bothered about this since White Balance can be corrected during post-processing. In Super High mode, the native print size was 17.06 x 25.6 inches at 300 ppi, while in High mode, the print size reduced to 12.05 x 18.08 inches. We checked the noise levels at both these settings separately, but these were found to be the same. At 25 percent screen size, the images were usable up to ISO 800. ISO 1600 and above produced prominent chroma noise. Though images were usable up to ISO 1600, higher sensitivities were not usable at all. Observed at 50 percent of screen size, we observed noise from ISO 200 onwards, and were usable up to ISO 400. Enlarged to 100 percent, all images were noisy and only ISO 100 and 200 were fit to be used. We observed heavy moire patterns in many images.

Value for Money

The Sigma DP1 Quattro retails at an MRP of Rs.79,900. This is prohibitively high for this camera. |SP

KEY SPECIFICATIONS

Focal Length: Approx 28mm equivalent
Lens F number: f/2.8-16
Number of Diaphragm Blades: 9 Blades
Lens Construction: 8 Elements in 6 Groups
Image Sensor: 23.5x15.7mm Foveon X3 Direct Image Sensor (CMOS)
Effective Pixels: Approx 29 million
File Format: Raw (14-bit), JPEG (Raw + JPEG)
JPEG Quality: Fine, Normal, Basic
Maximum Recorded Pixels: 5,424×3,616 (Native), 7,680×3,296 (Super-High)
ISO Sensitivity: ISO100 to 6400
White Balance: Auto, Auto (Lighting Source Priority), Daylight, Shade, Overcast, Incandescent, Fluorescent, Colour Temperature, Flash,

FINAL SCORE 70%

Design and Build Quality	**15/20**
Key Features	**16/20**
Ergonomics	**15/20**
Performance	
Autofocus	4/5
Sharpness	4/5
Distortion Control	2/5
Aberrations	3/5
Darkening of corners	3/5
Extra Features	3/5
Sub-Total	**19/30**
Value for Money	**5/10**

PLUS

- Lightweight
- Improved hardware

MINUS

- Below-par performance
- No Video mode
- Inconvenient design
- Expensive

VERDICT

The Sigma DP1 features a redesigned Foveon sensor along with improvements in processing and optics. But these improvements do not reflect in the camera's performance. With a fixed focal length lens, inappropriate design, below-par performance and absence of video capture, the camera does not justify the price.

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GoPro Hero4 Black ₹ 43,900 Sujith Gopinath

For a Different Perspective

Hero4 Black is the most advanced version in GoPro cameras and is capable of capturing 4K videos

Inside the Box

- ✓ GoPro Hero4 Black camera
- ✓ Standard Housing
- ✓ Skeleton Backdoor
- ✓ Curved Adhesive Mount
- ✓ Flat Adhesive Mount
- ✓ Quick Release Buckle
- ✓ 3-Way Pivot Arm
- ✓ USB Cable
- ✓ Limited 1-Year Warranty

Ever since its introduction, people have been going crazy over the breathtaking GoPro footages on online channels, and we too had been eagerly waiting for its arrival. The GoPro is finally here and the Company decided to provide the best GoPro camera in the series, the GoPro Hero4 Black. And I would like to describe the package as a Boeing flight deck squeezed into a matchbox.

Design and Build Quality

The GoPro Hero4 Black has a polycarbonate exterior, but is built strong. The fact that it is used with different types of housings make the exterior build quality irrelevant. The housings available (separately) are tough and can withstand extreme conditions. The Hero4 Black is waterproof up to 40m in its standard housing. The housings allow the camera to withstand some serious tossing around.

Key Features

The Hero4 Black can capture videos in different quality options right from 4K (3840 x 2160) at 30, 25 or 24 fps to WVGA (848 x 480) at 240 fps. Video is recorded in H.264 standard in MP4 format. The device allows you to record many types of creative videos and capture still images. The advanced video modes include Time Lapse, Video + Photo (available intervals are 5, 10, 30 and 60 seconds), Looping (Record a continuous video loop that overwrites itself until you press the shutter button to stop it and save), and SuperView (SuperView video mode allows you to capture more of yourself and your surroundings in the shot, and provides full widescreen playback). SuperView can be activated with quality settings from 4K to 720p. In the Auto Low Light mode, the camera automatically adjusts frame rates according to lighting conditions.

Still images are captured with three pixel rating options—12MP (4000 x 3000 pixels), 7MP (3000 x 2250 pixels), and 5MP (2560 x 1920 pixels). The Hero4 Black can capture continuous frames for up to 30 seconds in a burst at up to 30 frames per second. The camera offers control of exposure duration (shutter speed) in Night and Night Lapse modes. In Night mode, you can set the exposure to 2, 5, 10, 15, 20 or 30 seconds. Capture up to 30 photos per second. Time Lapse mode can be used to capture a series of photos at set intervals. The intervals can be set to 0.5, 1, 2, 5, 10, 30 or 60 seconds. Night Lapse photos can be shot with intervals set to 15, 20, 30 or 60 seconds. In Auto (default) mode, shutter speed varies up to 2 sec., (GoPro does not specify the maximum shutter speed) but it can be set to 2, 5, 10, 15, 20 or 30 seconds in Night and Night Lapse modes.

You can access advanced capture

Mahesh Reddy

Aperture: f/2.8
Shutter Speed: 1/1500sec
ISO: 100

settings using the Protune feature. This feature provides videos with minimum compression and is optimised for professional work. It also extends advanced manual controls with customizable settings for Colour, ISO Limit, White Balance, Sharpness and Exposure. White Balance settings thus available are Auto, 3000K (Warm), 5500K (Slightly cool), and 6500K (Cool). It allows you to adjust the colour profile of your video footage or photos and supports flat, neutral colour profile that can be colour-corrected easily, thus offering more flexibility in post-production. Protune also lets you change ISO limit from ISO 100 to 800 in still images and from ISO 400 to 6400 in videos. You can also enhance the sharpness and exposure compensation. Exposure compensation can be set from -2.0 to +2 in 0.5 EV steps. Protune also adds Spot Meter feature to the camera.

The GoPro lets you capture images and videos from a range of viewpoints otherwise inaccessible with normal cameras and smartphones

The GoPro Hero4 Black uses a rechargeable 1160mAh lithium-ion battery (supplied). There is a provision to attach an external stereo microphone with the help of a 3.5mm microphone adapter (sold separately). The device has a Mini USB port for charging and file transfer. It also has a mini HDMI port. The camera uses a microSD memory card (Class 10 or UHS-1) for storage, and supports up to 64GB capacity. The camera weighs 89g.

Ergonomics

It is no mean task to operate the tiny GoPro with the help of two buttons. The camera comes with an 84-page user manual, without which, you will find it very difficult to understand many hidden features of the camera. However, once you get familiar with the functions of the camera, it becomes easy and fun to use it. The camera itself does not have an LCD screen, but you can purchase an optional

Mahesh Reddy

Aperture: f/2.8
Shutter Speed: 1/1900sec
ISO: 100

KEY SPECIFICATIONS

Video Resolutions: 4K (3840 x 2160) at 30, 25, 24 fps to WVGA (848 x 480) at 240 fps
Video Format: H.264 codec, .mp4 file format
Time Lapse Video: Yes
Looping: Yes (Record a continuous video loop that overwrites itself until you press the shutter button to stop it and save.)
Advanced Video Capture Settings: Super-View, Auto Low Light
Max. photo Resolution: 12MP (Default): 4000 x 3000 pixels
Continuous Photo: Up to 30 seconds
Continuous Interval: 3 fps (Default)
Night Photo: Capture a single photo with a customizable exposure time of up to 30 seconds.
Burst Mode: Up to 30 photos per second
Time Lapse Photo: Yes
Night Lapse: Yes
Advanced Video and Photo Setting: Protune
White Balance: Auto (Default), 3000K (Warm light), 5500K (Slightly cool), 6500K (Cool light
Flat: Flat, neutral colour profile that can be colour-corrected to better match footage captured with other equipment, offering more flexibility in post-production
Storage: MicroSD memory card up to 64GB with a Class 10 or UHS-1 rating supported
Weight: 89g (camera), 152g (camera with housing)

Once you get familiar with the functions of the camera, it becomes easy and fun to use it

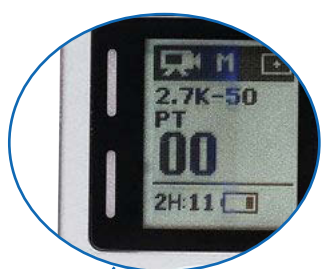
LCD unit, which can be attached to the back of the camera unit. Please note, however, that the battery gets exhausted very fast if you use the LCD. So use it only when you need to compose images. GoPro has various accessories to mount their cameras to different surfaces, which include wrist housing, adhesive mounts (both for flat as well as curved surfaces), gooseneck (a flexible stand), and underwater housing. It also has a WiFi remote as optional accessory.

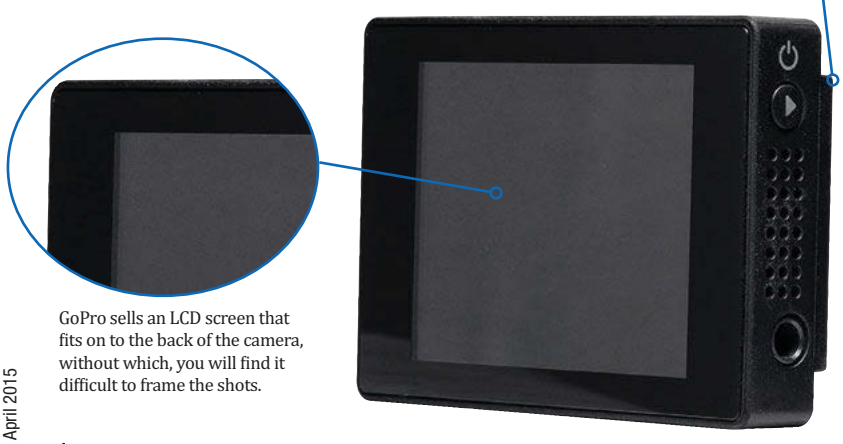
Performance

The GoPro Hero4 Black produces excellent quality videos and still images. The wide field of view is ideal for the

GoPro camera's socket at the back allows you to attach a modular unit such as the LCD backpack or a high capacity battery pack.

The small LCD at the front serves as the main access point to the GoPro's innumerable features and settings.





GoPro sells an LCD screen that fits on to the back of the camera, without which, you will find it difficult to frame the shots.

purpose since it includes more of the surroundings. Videos can be edited in GoPro Studio software. The camera operates on Program mode and hence does not allow you to set the shutter speed, aperture or sensitivity. It depends on the wide lens and narrow aperture to keep everything in focus, and does not let you focus manually. Considering that the camera is a point-and-shoot, exposures under difficult lighting conditions is tricky. However, the Hero4 Black performed very well in broad daylight. The highlight of the device is that you can mount it on any surface and photograph from a viewpoint otherwise inaccessible using bulky cameras. What sets it apart from normal point-and-shoot cameras is the capability to capture 4K videos.

Value for Money

The GoPro Hero4 Black retails at an MRP of Rs.43,900. This includes standard housing along with curved and flat adhesive mounts—most of the necessary accessories. But to frame your shot or video capture, you would require the LCD Backpack, which costs Rs.7,565. For the convenience the GoPro offers, this is good value for money. |SP

FINAL SCORE 87%

Design and Build Quality 18/20

Key Features 18/20

Ergonomics 16/20

Performance 17/20

Value for Money 18/10

PLUS

- 4K video shooting
- Small and unobtrusive
- Endless possibilities
- Wide perspective

MINUS

- Steep learning curve
- Limited manual settings

VERDICT

The GoPro Hero4 Black allows you to capture images and videos from angles that are otherwise impossible to get with conventional cameras. The features packed in the tiny gadget will surely surprise you. We wouldn't hesitate to recommend the Hero4 Black to anyone who requires an unobtrusive little device to capture wide views with creative perspectives.

Kejas Shah

Kejas Shah is an amateur 'still' photographer who is also passionate about shooting videos – on land or underwater.

Car Drifting with GoPro

Car racing is my hobby. The particular event that you'll see when you log on to ***http://youtu.be/1OM2kix5fPw*** is known as 'Drifting'. I wanted to capture this fast and thrilling drift action. Hence I followed the 'action car', but kept a reasonably safe distance between the two vehicles. The camera used for the shoot was a GoPro 3, which, I am sure you are aware, is a small, versatile video camera, specially designed for 'action'.

There are several ways to mount the GoPro to the car (or whatever vehicle you want to attach it to). On a car, the suggested mounting surfaces are the windscreen, bumpers, side fenders, and doors. The most-used mounting devices are the super versatile Suction Mount and the Jaws Flex Clamp. The former cannot be used when attaching the camera to, say, the dashboard, seats, or steering wheel, and at such times you need to use the Jaws Flex Clamp. There are other mounting devices too; to name a few, Handlebar/Seatpost/Pole Mount, Roll Bar mount, Helmet Mount and Adhesive Mount. Note that these mounting devices need to be purchased separately.

To video this particular event I had the following settings on my GoPro Hero 3+ Black:
Resolution: 1080p Super
Frames per Second (FPS): 48
Field of View (FOV): wide
Still image size: 12 megapixel
Protune: ON
Memory card: Micro SD. I use and recommend the SanDisk Ultra 64GB (Class 10). Use one of the high speed cards for the best quality.

Note: The day was bright and sunny and the action was very fast. The ideal frame rate is 48fps but depending on your capture needs you can vary the frame rate between 48 and 60fps at 1080p. In the GoPro Hero 3+ Black, at 4K resolution, we only get to shoot 24fps which might not be a very good choice keeping the action in mind. If you are looking at shooting in 4K, GoPro Hero 4 with its advanced low-light capabilities is recommended.

Hope you enjoy the video. I would love to hear from you.
My email ID is: ***kejasshah@gmail.com***
instagram: kejasshah

Inside the Box

- ✓ Lens
- ✓ LC-77 Snap-on Front lens cap
- ✓ LF-4 Rear lens cap
- ✓ HB-73 Bayonet lens hood
- ✓ CL-M3 Semi-soft lens case
- ✓ Strap (attaches to the lens case)
- ✓ User's manual
- ✓ Warranty Card

AF-S NIKKOR 300MM F/4E PF ED VR

₹ 1,39,950

Rohinton Mehta

Innovative!

Announced in the first week of January 2015, the AF-S Nikkor 300mm f/4E PF ED VR is the first lens from Nikon to use a PF (Phase Fresnel) lens element. It is also the world's lightest 300mm lens designed for full-frame cameras. The lens, with its 4.5-stop-advantage VR that need not be switched off when mounted on a tripod, is specially designed for sports, nature and action photography. For those with statistics in mind, this is the sixth 300mm prime lens ever made by Nikon. Let's see what magic the new lens performs...

Design and Build Quality

The lens body is made from polycarbonate but appears to be adequately strong. The first thing that you'll notice is that the lens is lightweight and roughly about the size of Nikon's 24-70mm f/2.8 lens. It is a G-series lens, weighs 755g and comes without a tripod collar, though you can buy one as an accessory (Tripod Collar Ring RT-1). The lens mount is made from metal and a rubber lens-mount-gasket is provided to prevent dust from getting into the lens when the lens is mounted on a body. The lens is made in China.

Key Features

Let's first see the key similarities and the differences between the new and the older version of Nikon's 300mm lens.

	AF-S 300mm f/4E PF ED VR	AF 300mm f/4 IF ED
No. of elements	16 elements in 10 groups	10 elements in 6 groups
Max. magnification	0.24x	0.27x
Silent Wave Motor	Yes	Yes
Special lens coatings	Fluorine coat, SIC, Nano coat	SIC
Min. focus distance	1.4m / 4.6ft	1.45m /4.8ft
Aperture range	F/4-32	F/4-32
Vibration Reduction	Yes	No
Filter size	77mm	77mm
Size (Dia x Length)	89 x 147.5mm	90 x222.5mm
Weight (without collar)	755 g	1290 g

Highlighting denotes advantage.

The AF-S Nikkor 300mm f/4E PF ED VR lens is constructed with 16 elements in 10 groups which include 1 ED, 1 PF and 1 Aspherical glass element. The PF element has a series of concentric circles engraved onto it which effectively reduce chromatic aberration and ghosting. As per Nikon, the Phase Fresnel element, by itself, nearly eliminates chromatic aberration but when combined with an Extra-low Dispersion (ED) glass element and Nano Crystal Coat, delivers strikingly clear images (the Nano Crystal Coat effectively reduces ghosting and

flare caused by light entering the lens diagonally). Using the PF element also allows Nikon engineers to design the lens with fewer elements, thus reducing its size and weight.

Nikon USA mentions that due to the characteristics of the PF element, "when there is a strong light source within the frame or when light enters the lens from outside of the frame, ring-shaped coloured flare may occur according to shooting conditions. This phenomenon can be minimized with "PF Flare Control" to be included in Capture NX-D (ver.1.1.0 or later)".

As per Nikon, the new lens is 30% smaller in size (compared to the earlier version) and is 680g lighter. The lens elements are multi-coated using Nikon's Super Integrated Coating (SIC). A Silent Wave Motor (SWM) offers quiet and fast autofocus, while manual override is possible. A special Fluorine coating on the front element helps to repel dust and water and allows easy cleaning. Its 9-bladed diaphragm uses an electromagnetic mechanism (hence the letter E in its name) that guarantees accuracy of the lens opening, even when shooting at high frame rates. Thus it indirectly helps in creating more accurate exposures. This is a G-series lens and hence there is no aperture ring – apertures are controlled via the camera body. A distance scale is available in meters and feet. The lens is compatible with Nikon teleconverters.

The lens has a 3-position Focus Mode switch – A/M, M/A, M. When set to M/A (the middle position), autofocus can be overridden by rotating the lens focus ring; the A/M position does the same thing, except that the focus ring must be rotated further before AF is overridden – a safety feature so you don't inadvertently change the focus. The M setting is for manual focus using the aid of the electronic rangefinder. Between the Focus Mode switch and the VR switch, is the Focus Limit switch that allows you to set the focus distance limit

As per Nikon, the new lens is 30% smaller in size (compared to the earlier version) and is 680g lighter.

Aperture: f/5.6
Shutter Speed: 1/1600sec
ISO: 800

Mahesh Reddy

for the autofocus. You can set between Full (from minimum to infinity) or from 3m to infinity.

The lens offers VR (Vibration Reduction) technology, that, according to Nikon, provides a 4.5-stop advantage in shutter speeds over non-VR lenses. The VR switch has 3 positions – 'Off', 'Normal' and 'Sport'. Use 'Normal' for stationary subjects; use 'Sport' for subjects that move unpredictably. 'Sport' is recommended for panning shots though 'Normal' is also supported. In 'Normal' and 'Sport' modes, VR applies only to motion that is not part of the pan; for example, if you pan horizontally, VR is applied only to vertical shake. Moreover, you need not turn off VR when the camera is tripod-mounted (though Nikon mentions that in some cases, 'Off' may produce better results depending on the type of tripod and shooting conditions). The lens utilizes an IF (Internal Focussing) design due to which the lens does not change length when focussing, thus maintaining consistent balance. The IF design also allows for closer minimum focussing distance. A raised white plastic dot helps to align the lens to the camera body.

The lens offers VR (Vibration Reduction) technology, that, according to Nikon, provides a 4.5-stop advantage in shutter speeds over non-VR lenses.

AF can be set from minimum to infinity or 3m to infinity

3-position VR switch

Ergonomics

The lens, being small and lightweight, handles well on any Nikon body. The lens is easy to use. The manual focus ring has a 22mm wide rubberised grip for easy focussing but I wish that the focus ring damping was a bit stronger. Since the front element does not rotate, using a Circular Polariser or Split Neutral Density filter would be convenient. In almost every lens that uses VR, we can notice the viewfinder image stabilizing after we half-press the shutter release button, but in this lens, you may find it difficult to notice the stabilizing action. However, the VR works very well.

Performance

We did the main testing using a Nikon D750 body, though a D810 body was also used for outdoor shots.
AF speed: In good and reasonably good light, AF was very fast and accurate. In low light, it was slightly slower.

Sharpness: Overall, pictures shot with the AF-S Nikkor 300mm f/4E PF ED VR were punchy and sharp. Wide open at f/4, the centre was quite okay but the sides and corners appeared comparatively softer. At f/5.6, sharpness at the centre as well as the sides/corners improved. We felt that the sweet spot was around f/8 to f/11. Sharpness seemed reduced at f/22 and f/32, most likely due to diffraction of light at such narrow apertures.

Mahesh Reddy

Vibration Reduction: The VR works very well. We were able to get quite sharp images even at 1/10th of a second on a stationary subject.

CA and flare: Chromatic aberration was well controlled. Strong flare could be seen in shots that included the sun. We did experience the 'ring-shaped, coloured flare' as mentioned earlier in Key Features, but in only one frame out of 10 that were shot for checking flare. Do note that this phenomenon may or may not be noticeable every time; it could occur according to the shooting conditions.

Corner darkening: There was some darkening at the corners at f/4, negligible at f/5.6 and by f/8, there was no corner darkening. Do note that in day-to-day use, the slight corner darkening mentioned here would not be of any relevance.

Distortion: We did not notice any perceptible distortion, which is good.

Focus breathing: There appears to be some focus breathing (very minor). We photographed the same subject at the same distance (about 18 feet) with the old and the new version of the 300mm f/4 lens. The image from the new lens was slightly smaller.

KEY SPECIFICATIONS

AFocal length: 300mm
No. of elements: 16 elements in 10 groups (includes 1 ED, 1 PF and 1 Aspherical glass element)
Special lens coatings: Fluorine coat, Super Integrated Coating, Nano coat
Silent Wave Motor: Yes
Internal focussing: Yes
Min. focus distance: 1.4m / 4.6ft
Max. magnification: 0.24x (1: 4.2 ratio)
Aperture range: F/4-32
Angle of view: 8 10' (FX format) 5 20' (DX format)
Vibration Reduction: VR
Diaphragm blades: 9
Filter size: 77mm
Size (Dia x Length): 89 x 147.5mm
Weight: 755 g

Value for Money

The AF-S Nikkor 300mm f/4E PF ED VR lens is available at an MRP of Rs.1,39,950. Costly? Yes! Do you get what you pay for? Yes! |SP

FINAL SCORE

85%

Design and Build Quality	**16/20**
Key Features	**18/20**
Ergonomics	**18/20**
Performance	
Autofocus	4/5
Sharpness	4/5
Distortion Control	5/5
Aberrations	4/5
Darkening of corners	4/5
Extra Features	4/5
Sub-Total	**25/30**
Value for Money	**8/10**

PLUS

- Lightweight
- Compact
- Very sharp images
- Silent Wave Motor

MINUS

- PF element could cause flare
- Nikon Capture NX-D would be required to minimise/get rid of the flare, if caused
- Electronically controlled diaphragm blades will not work with older Nikon cameras

VERDICT

TThe AF-S Nikkor 300mm f/4E PF ED VR lens shows definite improvements when compared to the older version, which was/is by itself very good. The biggest advantage as I see it is its low weight and compact size. Though I do not advice using any long focal length lens to be used hand-held, using this particular lens without a cumbersome tripod will be greatly appreciated by one and all. In terms of image sharpness, we have no quantifying method to say how much sharper it is compared to the earlier version, but it is sharper, not only because of the improved design and low weight, but also due to the VR system. Best Buy!

Inside the Box

✓ Lens
✓ Front & rear lens caps
✓ User Manual

TAMRON SP 15-30MM F/2.8 DI VC USD | **₹ 79,990** | Rohinton Mehta

A tough competitor

Announced just prior to Photokina 2014, the SP 15-30mm f/2.8 Di VC USD is a newly-designed ultra-wide-angle zoom lens for full-frame D-SLRs. It boasts of a fast f/2.8 aperture throughout its zoom range, along with Vibration Compensation (VC), the world's first in this focal length category. The lens is available in Canon, Nikon and Sony mounts, but the Sony mount does not incorporate VC as Sony D-SLRs include built-in image stabilisation. The lens we received for review had a Nikon mount. Let's see how this new baby fares on our test bench...

Design & Build Quality

The SP 15-30mm f/2.8 Di VC USD has its outer body made from engineering plastic and is reasonably well-made, though quite heavy (1040 g without both end caps) due to the large glass elements used for the 'fast' lens. The front element is bulbous and hence you cannot use any 'protection filter'. The lens comes with its own petal-shaped hood, which is actually a hood within a hood – at 30mm setting of the zoom lens, the front element of the lens withdraws along with the inner hood and at the 15mm setting, the front element extends back to its original position when both the hoods coincide. The hood is a permanent fixture of the lens itself. A well-made plastic lens cap covers the front element when not in use. The lens mount is made from metal. The lens is made in Japan.

Key Features

The SP 15-30mm f/2.8 Di VC USD zoom lens is constructed with 18 elements in 13 groups that include a XGM (eXpanded Glass Molded Aspherical) element placed in the front group and several LD (Low Dispersion) glass elements within the remaining elements. These special elements control geometrical and lateral colour distortion, enabling the lens to provide edge-to-edge sharpness and superior image quality throughout the zoom range. Tamron's BBAR (Broad-Band Anti-Reflection) coating is applied to certain lens elements to allow uniform transmission of critical bandwidths, while flare and ghosting, typically observed in ultra-wide-angle lenses, is controlled by the use of eBAND (Extended Bandwidth & Angular Dependency) coating. Since the front element has a convex profile (which does not allow a protective filter to be attached), it is coated with a water and dust repelling chemical (fluorine), which further facilitates easy cleaning of the front element should the need arise. The lens offers Vibration Compensation (Tamron's way of saying image stabilisation) but Tamron does not specify the number of stops advantage. An Ultra Sonic Drive (USD) speeds up autofocus. Manual override is possible.

The zoom ring, which is rubberised for a better grip, is marked at 15, 18, 20, 24 and

Mahesh Reddy

Aperture: f/5.6
Shutter Speed: 1/1600sec
ISO: 800

30mm settings. The manual focus ring is also rubberised but is not as wide as the zoom ring and is towards the lens mount. A plastic window covers the distance scale in meters as well as in feet. On the left of the lens is the AF/MF (Focus Selector) switch but manual override is possible even during autofocus. Below this is the VC (Vibration Compensation) switch. A rubber gasket helps prevent dust/moisture from entering the lens at the lens-body coupling. The Nikon mount lens has eight contacts that couple with the camera body contacts.

The Tamron SP 15-30mm f/2.8 Di VC USD zoom lens comes with 'SILKYPIX Developer Studio for Tamron' – a Raw image processing software.

In terms of image sharpness, the Tamron SP 15-30mm f/2.8 Di VC USD impressed us.

Ergonomics

We tested the lens on a Nikon D750 body. The lens balanced very well but those with smaller hands may find the combo a bit on the heavier side. In spite of the focus confirmation dot in the camera's viewfinder, manual focus confirmation was a bit difficult due to the super-wide-angle's extended depth of field (the in-focus confirmation dot can come 'on' even when the lens has not achieved perfect focus). But then this cannot be considered as a lens fault.

Performance

Autofocus was fast and accurate but please note that the camera body also plays an important part. Darkening of corners with the lens wide open at 15mm was negligible, which is very impressive.

The lens exhibited noticeable barrel

KEY SPECIFICATIONS

Model: AO12
Focal length: 15-30mm
Aperture range: F/2.8 - 22
Lens construction: 18 elements in 13 groups
Min. Focus Distance: 0.28m (11 inches)
Max. Magnification ratio: 1:5
Diagonal angle of view: 110 32' to 71 35' (for full-frame format) 85 51' to 49 53' (for APS-C format)
Filter size: Not applicable
Length x Diameter: 143mm x 98.4mm (Nikon mount) 145 x 98.4mm (Canon mount)
Weight: 1100 g (with front & rear end caps)

distortion up to 20mm setting. At 24 and 30mm settings we did not notice any distortion. Flare was very well controlled and a negligible amount of chromatic aberration could be seen but only when we really tried to search for it. In terms of image sharpness, the Tamron SP 15-30mm f/2.8 Di VC USD impressed us. Images were sharp at all apertures and all focal length settings, with the usual slight drop in corner sharpness at the widest aperture. The sweet spot appeared to be around f/5.6. Overall, we were very impressed.

Distance scale is available in metres as well as in feet

VC and AF/MF switch

> Flare was very well controlled and a negligible amount of chromatic aberration could be seen but only when we really tried to search for it.

Value for Money

The Tamron SP 15-30mm f/2.8 Di VC USD zoom lens is available at an MRP of Rs.79,990. At this price and performance, we would rate this lens as good value for money. |SP

FINAL SCORE

81%

Design and Build Quality	**16/20**
Key Features	**17/20**
Ergonomics	**16/20**
Performance	
Autofocus	4/5
Sharpness	4/5
Distortion Control	3.5/5
Aberrations	4/5
Darkening of corners	4.5/5
Extra Features	4/5
Sub-Total	**24/30**
Value for Money	**8/10**

PLUS

- Very good image quality
- Fast f/2.8 aperture
- Fast autofocus
- Vibration Compensation

MINUS

- Heavy
- Filters cannot be attached

VERDICT

The Tamron SP 15-30mm f/2.8 Di VC USD zoom lens fared as well as we expected. Images were sharp and the lens was easy to use. With a 'fast' f/2.8 aperture throughout and a very useful focal length for landscapes and interiors, the lens is definitely recommended. Best Buy!

READERS CAN CHECK THE ENTIRE BUYER'S GUIDE,

THAT FEATURES SPECS AND PRICES OF

D-SLRS, ILCCS, DIGITAL COMPACTS AND LENSES VIDE LINK

http://www.smartphotography.in/buyers-guide

Buyers' Guide - Digital SLRs

CANON EOS-1D X

Sensor Type/size : Full Frame 36 x 24 mm CMOS
Effective Pixels : 18.1 million
File Formats : RAW /JPEG
Metering Modes : Multi, Center-weighted, Average, Spot
Exposure Modes : Program AE, Shutter priority AE, Aperture priority AE, Manual
ISO Equivalence : 100-51200 (50, 102400 and 204800 with boost)
Shutter Speed : 30 sec-1/8000 sec.
White Balance : Auto, Daylight, Shade, Cloudy, Tungsten, White Fluorescent light, Flash, Custom (up to 5), Color Temperature (Kelvin)
LCD Monitor : 3.2 inches/ 1040000 pixels
Storage Type : Compact Flash (Type I or II), UDMA compatible
Weight : 185g

Price: Rs. 4,55,995 (body only)

CANON EOS 5D MARK III

Sensor Type/size : CMOS, Full frame 36 x 24 mm
Effective Pixels : 22.3 million
Supported File Formats : JPEG (Exif 2.3 [Exif Print] compliant) RAW: RAW, sRAW1, sRAW2 (14bit, Canon original RAW 2nd edition)
Metering Modes : Multi, Center-weighted, Spot, Partial
Exposure Modes : Auto+ Program AE, Shutter priority AE, Aperture priority AE Manual (Stills and Movie), Custom (x3)
ISO Equivalence : 100-25600 (50-102400 in expanded mode)
Shutter Speed : 30 sec - 1/8000 sec
White Balance : Auto, Daylight, Shade, Cloudy, Tungsten light, White fluorescent light Flash, Custom WB, Color temperature
LCD Monitor/Dots : 3.2-inch, 1,040,000 dots
Storage Type : Compact Flash Type I (UDMA compatible), SD/SDHC/SDXC
Weight : 950 gms

Price: Rs. 2,17,995 (body only)

CANON EOS 6D

Sensor Type/size : CMOS, 35.8mm x 23.9mm
Effective pixels : Approx. 20.2 million
Supported File formats: JPEG, RAW (14-bit, Canon original), RAW+JPEG
Metering Modes : Evaluative metering (315 zones), Partial, Spot, Center-weighted
Exposure Modes : Program AE for movie shooting, Manual exposure
ISO equivalence : 100-25600 (expansion possible to ISO 50, ISO 51200 and 102400)
Shutter Speeds : 1/4000 to 30 sec.
LCD Monitor/ Dots : 3.0-inches, 1,040,000 dots
Storage Type : SD card, SDHC card, SDXC memory card
Weight : 680g (Body only)

Price: Rs. 1,32,995 (body only)

CANON 7D MARK II

Effective Pixels : 20.20 million
Sensor Type : CMOS sensor (22.4 x 15.0mm)
Supported File Type : JPEG, Raw (14-bit Canon original)
Exposure Modes : P, S, A, M
Metering Modes : Evaluative, Partial, Spot, Centre-weighted
LCD Monitor : 3.0-inch, 1.04 million dots
ISO Equivalence : ISO 100 - ISO 16000, expandable to H1 (equivalent to ISO 25600)
Shutter Speed : 30 to 1/8000 sec., Bulb
Storage Type : CF (Type I, UDMA 7 supported), SD/ SDHC/SDXC memory cards
Weight : 910g

Price: Rs. 128,795 (body only)

CANON EOS 70D

Sensor Type/Size : CMOS sensor (22.5 x 15.0mm)
Effective Pixels : Approx. 20.20MP
Supported File Formats : RAW/JPEG
ISO equivalence : Auto, 100, 200, 400, 800, 1600, 3200, 6400, 12800 (25600 with boost)
Exposure Modes : Program AE , Shutter-priority AE, Aperture-priority AE, Manual exposure, Bulb exposure
Metering Modes : Evaluative, Partial, Spot, Center-weighted average
Shutter Speeds : 30 sec to 1/8000 sec
LCD Monitor/ Dots : 3.0-inch/1.04 million dots
Storage Type : SC/SDHC/SDXC
Weight : 675 g

Price: Rs. 79,995 (body only)

CANON 700D

Sensor Type/Size : CMOS sensor (22.5 x 15.0mm)
Effective Pixels : Approx. 18MP
Supported File Formats : RAW/JPEG/ RAW + JPEG
ISO equivalence : ISO100 - ISO12800
Exposure Modes : Program AE, Shutter-priority AE, Aperture-priority AE, Manual exposure
Metering Modes : Evaluative, Partial, Spot, Center-weighted average
Shutter Speeds : 30 sec to 1/4000 sec
LCD Monitor/ Dots : 3.0-inch/1.04 million dots
Storage Type : SC/SDHC/SDXC
Weight : 675 g

Price: Rs. 43,995

CANON EOS 1200D

Effective Pixels : 18 Million
Sensor Type : CMOS, 22.3 x 14.9mm
Supported File Type : JPEG, RAW (14 bit)
Exposure Modes : Program AE, Shutter-priority AE, Aperture-priority AE, Manual
Metering Modes : Centre-weighted, Evaluative
LCD Monitor : 3.0-in. approx. 460,000 dots TFT
ISO Equivalence : ISO 100 - 6400
Shutter Speed : 30 – 1/4000 sec
Storage Type : SD/SDHC/SDXC
Weight : 480g (with battery)

Price: Rs. 27,995 (Body only)

NIKON D4s

Effective Pixels : 16.2 Million
Sensor Type : 36.0 x 23.9 mm CMOS
Supported File Type : JPEG, RAW (12 or 14 bit), TIFF
Exposure Modes : Program with flexible program (P); shutter-priority (S); aperture-priority (A); manual (M)
Metering Modes : Matrix, Centre-weighted, Spot
LCD Monitor : 3.2-in., approx. 921k-dot (VGA) TFT
ISO Equivalence : ISO 200 – 25,600 (Expandable to 409,600)
Shutter Speed : 30 – 1/8000 sec
Storage Type : XQD and Type I CF (x2)
Weight : 1350g (with battery and card)

Price: Rs. 4,19, 950 (Body only)

NIKON D610

Sensor Type/Size : CMOS sensor (35.9 x 24.0 mm)
Effective Pixels : 24.3 million
Supported File Formats : NEF (RAW)/JPEG
ISO Equivalence : ISO 100-6400 in steps of 1/3 or 1/2 EV
Exposure Modes : Auto; scene; programmed auto with flexible program (P); shutter-priority auto (S); aperture-priority auto (A); manual (M)
Metering Modes : Matrix, Center-weighted, Spot
Shutter Speeds : 30 sec to 1/4000 sec
LCD Monitor/ Dots : 3.2-inch/ approx. 921k-dot
Storage Type : SC/SDHC/SDXC
Weight : 850 g

Price: Rs. 1,29,950 (Body only)

NIKON D810

Effective Pixels : 37.09 Million
Sensor Type : 35.9mm, x24.0mm CMOS
Supported File Type : JPEG, RAW (12 or 14 bit), TIFF
Exposure Modes : Program with flexible program (P); shutter-priority (S); aperture-priority (A); manual (M)
Metering Modes : Matrix, Centre-weighted, Spot
LCD Monitor : 3.2-inch, approx.1229k-dot TFT
ISO Equivalence : 64-12800 (Expandable to 51,200)
Shutter Speed : 30 – 1/8000 sec
Storage Type : CF (Type I, UDMA compliant), SD/SDHC/SDXC (dual slot)
Weight : 980g (with battery and card)

Price: Rs. 1,99,950 (Body only)

NIKON D750

Effective Pixels : 24.93million
Sensor Type : 35.9mm, x24.0mm CMOS
Supported File Type : JPEG, RAW (12 or 14 bit)
Exposure Modes : Auto, Scene, Special Effects, Program with flexible program (P); shutter-priority (S); aperture-priority (A); manual (M)
Metering Modes : Matrix, center-weighted, or highlight-weighted
LCD Monitor : 3.2-inch, approx.1229k-dot tilting TFT
ISO Equivalence : 100-12800 (expandable to 51,200)
Shutter Speed : 30 – 1/4000 sec
Storage Type : SD/SDHC/SDXC (Dual Slots)
Weight : 840g (with battery and card)

Price: TBA

NIKON D3300

Effective Pixels : 24.2 Million
Sensor Type : 23.5 x 15.6 mm CMOS sensor
Supported File Type : JPEG, RAW (12 bit)
Exposure Modes : Auto, Programmed auto with flexible program (P); shutter-priority auto (S); aperture-priority auto (A); manual (M); scene, special effects
Metering Modes : Matrix, Centre-weighted, Spot
LCD Monitor : 3-in., approx. 921k-dot (VGA) TFT
ISO Equivalence : ISO 100-12800 (Expandable up to 25,600)
Shutter Speed : 30 to 1/4000 sec
Storage Type : SD/SDHC/SDXC memory card
Weight : 460g (with battery and card)

Price: Rs. 29,450 (Body only)

NIKON D5300

Sensor Type/Size : CMOS sensor (23.5 x 15.6 mm)
Effective Pixels : 24.2 million
Supported File Formats : NEF (RAW)/JPEG
ISO Equivalence : Auto, 100 - 12800 (25600 with boost)
Exposure Modes : Auto; programmed auto with flexible program (P); shutter-priority auto (S); aperture-priority auto (A); manual (M); scene modes; special effects modes
Metering Modes : Matrix, colour Matrix, Center-weighted, Spot
Shutter Speeds : 30 sec to 1/4000 sec
LCD Monitor/ Dots : 3.2-inch, approx. 1037k-dot
Storage Type : SC and UHS-I compliant SDHC/SDXC
Weight : 480 g

Price: Rs. 49,450 (Body only)

NIKON D5500

Effective Pixels : 24.2million
Sensor Type : Nikon DX format (23.5 x15.6mm) CMOS
Supported File Type : NEF (Raw): 12- or 14 bit, JPEG
Exposure Modes : Auto, P, S, A, M, Scene, Special effects
Metering Modes : Matrix, Centre-weighted, Spot
LCD Monitor : 3.2–inch, approx.1037k-dot TFT
ISO Equivalence : ISO 100–25600, Auto
Shutter Speed : 30 to 1/4000 sec, Bulb, Time
Storage Type : SD, SDHC (UHS-I compliant), SDXC (UHS-I compliant)
Weight : 470g

Price: Rs. 54,450 (body only)

NIKON D7100

Effective pixels : 24.1 million
Sensor size/type : 23.5x15.6mm, CMOS
Metering modes : Matrix, Center-weighted, Spot
Exposure modes : A, P (with Flexible P), S, M
ISO equivalent : 100-6400, extended up to 25,600
Shutter speeds : 30-1/8000sec, plus Bulb
LCD monitor : 3.2", 1,228,800 dots
Storage type : SD, SDHC, SDXC
Weight : 675g, body only

Price: Rs. 79,450 (Body only)

PENTAX K3

Sensor Type/Size: CMOS sensor (23.5 x 15.6mm)
Effective Pixels : 23.35 MP
ISO Equivalence : Auto: ISO 100-51200 (1, 1/2, 1/3 steps), Auto ISO range selectable
Supported File Formats : RAW (PEF, DNG), JPG (EXIF 2.30), DCF
Exposure Modes : Green, Hyper Program (P), Sensitivity Priority (Sv), Shutter Priority (Tv), Aperture Priority (Av), Shutter and Aperture Priority (Tav), Metered Manual (M), Bulb, X-Speed
Metering Modes : Multi, Center-weighted, Spot
Shutter Speeds : 30 sec to 1/8000sec
LCD Monitor/ Dots : 3.2-inch/1037k-dot
Storage Type : SD/SDHC/SDXC
Weight : 799 g

Price: Rs. 85,365 (Body only)

PENTAX K50

Sensor Type/Size : APS-C sensor (23.7 x 15.7mm)
Effective Pixels : 16.3 MP
ISO Equivalence: Auto, 100 to 51600, in 1, 1/2, 1/3 EV steps
Supported File Formats : RAW (PEF, DNG), JPG (EXIF 2.30), DCF
Exposure Modes : AF.A (auto), AF.S (single, w focus lock, focus/shutter priority selectable), AF.C (continuous, w focus/FPS priority selectable), Manual
Metering Modes : Center-Weighted Average, Spot
Shutter Speeds : 30 sec to 1/8000sec
LCD Monitor/ Dots : 3.2-inch/1037k-dot
Storage Type : SD/SDHC
Weight : 649 g

Price: Rs. 48,995 (Body only)

SONY SLT A77 II

Effective pixels : 24 million
Sensor Type : 23.5 x 15.6 mm CMOS
Supported File Types : JPEG, Raw
Exposure Modes : iAuto, Program, Aperture priority, Shutter priority, Manual, Scene
Metering Modes : Multi, Centre-weighted, Spot
LCD Monitor : Fully articulated 3-inch, 1,229,000-dot TFT
ISO Equivalence : SO 100-25600
Shutter Speed : 30 to 1/8000 sec
Storage Type : SD/ SDHC/SDXC, Memory Stick Pro Duo/ Pro-HG Duo
Weight : 647 g

Price: Rs. 84,990 (Body only)

Buyers' Guide - ILCCs (Mirrorless)

FUJIFILM X-T1

Effective Pixels	:16.3 million
Sensor Type	:23.6mm x 15.6mm X-Trans CMOS
Supported File Type	:JPEG, RAW
Exposure Modes	:Program, Shutter priority, Aperture priority, Manual
Metering Modes	:Multi / Spot / Average
LCD Monitor	:3.0-inch, approx. 1,040K-dot, Tilt type
ISO Equivalence	:ISO 200 - 6400 (Extended up to ISO 100-51200)
Shutter Speed	:30 to 1/4000 sec., Bulb
Storage Type	:SD/SDHC/SDXC (UHS-II)
Weight	:Approx. 440g (including battery and memory card)

Price: Rs. 91,999 (Body only)

FUJIFILM X-E2

Effective Pixels	:16.3 million
Sensor Type	:23.6mm x 15.6mm X-Trans CMOS
Supported File Type	:JPEG, Raw
Exposure Modes	:Program, Shutter priority, Aperture priority, Manual
Metering Modes	:Multi / Spot / Average
LCD Monitor	:3.0-inch, approx. 1,040K-dot
ISO Equivalence	:ISO 200 – 6400 (Expandable up to ISO 100-25600)
Shutter Speed	:30 to 1/4000 sec; Bulb
Storage Type	:SD/ SDHC/ SDXC
Weight	:Approx. 350g (including battery and memory card)

Price: Rs. 1,09,999

FUJIFILM X-M1

Sensor Type/Size	:APS-C X-Trans CMOS (23.6mm x 15.6mm)
Effective Pixels	:16 MP
ISO equivalence	:Auto / ISO 200 - 6400
Supported File Formats	:RAW/JPEG
Exposure Modes	:Advanced SR AUTO, Program AE, Shutter Priority, Aperture Priority, Manual, Custom, Portrait, Landscape, Sport, SP, Adv., AUTO
Metering Modes	:Multi, Average, Spot
Shutter Speeds	:30 sec to 1/4000 sec
LCD Monitor/ Dots	:3.0-inch Type 920K-dot
Storage Type	:SD/SDHC/SDXC (UHS-I)
Weight	:330 g

Price: Rs. 47,999

FUJIFILM X-A1

Effective Pixels	:16.3 million
Sensor Type	:23.6mm x 15.6mm CMOS
Supported File Type	:JPEG, Raw
Exposure Modes	:Program, Shutter priority, Aperture priority, Manual
Metering Modes	:Multi, Spot, Average
LCD Monitor	:3.0-inch, Approx. 920K-dot Tilt type TFT
ISO Equivalence	:ISO200 – 6400 expandable to ISO100-25600
Shutter Speed	:30 to 1/4000 sec., Bulb
Storage Type	:SD/SDHC/SDXC (UHS-I)
Weight	:Approx. 330g (including battery and memory card)

Price: Rs. 44,999 (with 16-50mm lens)

OLYMPUS OM-D E-M5 II

Effective Pixels	:16.1 million
Sensor Type	:4/3 Live MOS Sensor (17.3 x 13.0 mm)
Supported File Type	:JPEG, Raw, MPO
Exposure Modes	:iAUTO, P, A, S, M, Bulb, Time, Scene select, Art Filter, My Set
Metering Modes	:Digital ESP, Centre-weighted average, Spot
LCD Monitor	:3.0-inch vari-angle
ISO Equivalence	:ISO 100-25,600
Shutter Speed	:60 to 1/8000 sec, Bulb, Time
Storage Type	:SD, SDHC, SDXC (UHS-I, II compatible), Eye-Fi Card compatible
Weight	:469g

Price: TBA

OLYMPUS PEN E-PL5

Effective Pixels	: 16.1 million
Seensor Size/ Type	:17.3 x 13 mm, CMOS
Metering Modes	:Multi, Center-weighted, Spot
ISO	:Auto (200 - 1600), 100, 200, 400, 800, 1600, 3200, 6400, 12800
Exposure Modes	:P, A, S, M , Bulb, Time, i-Auto, Scene Modes, Art Filter
ISO equivalence	:Auto ISO 200 - 25600 (customis able, default ISO 200 – 1600), Manual ISO 200 - 25600 in 1/3 or 1 EV ISO steps
Shutter Speeds	:60-1/4000 sec
LCD Monitor/ Dots	:3-inch, 460,000 dots
Storage Type	:SD/SDHC/SDXC
Weight	:279g (body only)

Price: 44,990 (with 14-42mm lens)

OLYMPUS PEN E-PL7

Effective Pixels	:16.1 million
Sensor Type	:4/3 Live MOS Sensor
Supported File Type	:RAW, JPEG
Exposure Modes	:iAuto, P, A, S, M, Bulb, Time, Scene select, Art Filter
Metering Modes	:Digital ESP, Centre-weighted average, Spot
LCD Monitor	:Approx.1037k-dot, 3.0-inch tilting
ISO Equivalence	:ISO 100 - 25600
Shutter Speed	:60 – 1/4000 sec
Storage Type	:SDHC, SDXC, UHS-I compatible
Weight	:Approx. 357g with battery and Memory card

Price: TBA

OLYMPUS OM-D E-M1

Sensor Type/Size	:CMOS sensor (17.3 x 13 mm)
Effective Pixels	:16MP
ISO equivalence	:100-25600 in 1/3EV or 1EV increments
Supported File	:JPEG/RAW (ORF)/ MPO
Exposure Modes	:Auto/Program, Shutter Priority, Aperture priority, Manual,
Photo story/ Art	:Art filter/ SCN, Movie
Metering Modes	:Multi, Center-weighted, Spot
Shutter Speeds	:60 sec to 1/8000 sec
LCD Monitor/ Dots	:3-inch 1037 k-dot
Storage Type	:SD/SDHC/SDXC , Eye-Fi
Movie	:MPEG-4 AVC/H.264/Motion JPEG
Weight	:497 g

Price: Rs. 1,05,000 (Body only)

PANASONIC DMC GF5

Effective Pixels	:12.10 Megapixels
Sensor Type/Size	:Live MOS Sensor
Metering Modes	:Intelligent Multiple / Center Weighted / Spot
Exposure Modes	:Program AE / Aperture Priority AE / Shutter Priority AE / Manual
ISO Equivalence	:Auto, 160, 200, 400, 800, 1600, 3200, 6400, 12800
Shutter Speed	:60 sec - 1/4000 sec
LCD Monitor	:3-inch, 920,000 dots
Storage Type	:SD/SDHC/SDXC
Weight	:267 gms

Price: Rs. 39,990/-

PANASONIC DMC G6

Sensor Type/Size :CMOS sensor (17.3 x 13 mm)
Effective Pixels :16 MP
ISO equivalence :Auto / 160, 200, 400, 800, 1600, 3200, 6400, 12800, 25600 (Extended)
Supported File :RAW/JPEG/MPO Video: MPEG4/AVCHD
Exposure Modes :Program AE / Aperture Priority AE / Shutter Priority AE / Manual
Metering Modes :Intelligent Multiple / Center Weighted / Spot
Shutter Speeds :60 sec to 1/4000 sec
LCD Monitor/ Dots :3.0-inch Type 1036k-dot
Storage Type :SD/SDHC/SDXC
Weight :390 g

Price: Rs 59,990

PANASONIC DMC-GH3

Effective Pixels :16.05 million
Sensor Size/ Type :17.3 x 13.0 mm, Live MOS Sensor
Metering Modes :Intelligent Multiple / Spot
Exposure Modes :Program AE/Aperture Priority AE/Shutter Priority AE / Manual
ISO equivalence :Auto / Intelligent ISO / 200 - 12800 (Changeable to 1/3, 1 EV step) (Extended ISO125 - less under 200, ISO more over 12800 - 25600 available) (Up to ISO3200 in Auto)
Shutter speeds :Still Images: 1/4,000 - 60 and Bulb and Motion Images: 1/16,000 - 1/30
LCD monitor/ Dots :3 inch, 614K dots
Storage Type :SD/ SDHC/ SDXC
Weight :460 g

Price: Rs. 86,363 (only body)

PANASONIC DMC-GH4

Effective Pixels :16.05 million
Sensor Type :Live MOS Four-Thirds (17.3 x 13.0 mm)
Supported File Type :JPEG, Raw, MPO, MOV, MP4, AVCHD
Exposure Modes :P, A, S, M
Metering Modes :Multi-pattern, Centre-Weighted, Spot
LCD Monitor :3.0-inch free angle OLED screen, 1,036,000 dots
ISO Equivalence :ISO 100 (Extended) to 25600
Shutter Speed :60 to 1/8,000 sec, Bulb
Storage Type :SD/SDHC/SDXC card (UHS-I compatible)
Weight :560g

Price: Rs. 111,990 (Body only)

SAMSUNG NX 300

Effective pixels :20.3 Million
Sensor size/type :23.5 x 15.7mm CMOS
File formats :JPEG, Raw
Metering modes :Multi, Centre-weighted, Spot
Exposure modes :Smart Auto, P, A, S, M
ISO equivalent :100-25,600
Shutter speeds :30-1/6000 sec
LCD monitor :3.31 inch AMOLED with Touch
Storage type :SD, SDHC, SDXC
Weight :284 g (without battery)

Price: 48,900 (with 18-55mm lens)

SAMSUNG NX1000

Effective Pixels :20.3 megapixels
Sensor Type/Size :APS-C type CMOS, 23.5 x 15.7 mm
Metering Modes :Multi, Center-weighted, Spot
Exposure Modes :Program, Aperture Priority, Shutter Priority, Manual, Lens Priority, Magic, cene, Movie, Wi-Fi
ISO Equivalence :Auto, 100, 200, 400, 800, 1600, 3200, 6400, 12800 (1 or 1/3EV step)
Shutter Speed :30 sec - 1/4000 sec
LCD Monitor :3-inch, 921,000 dots
Storage Type :SD/SDHC/SDXC
Weight :222 gms

Price: Rs.34,900

SONY ALPHA 7

Effective Pixels :24.3 million
Sensor Type :35.8×23.9mm, "Exmor" CMOS
Supported File Type :JPEG, Raw
Exposure Modes :iAUTO, Superior Auto, P, A, S, M, Sweep Pano, Scene
Metering Modes :Multi-segment, centre-weighted, spot
LCD Monitor :3.0-type wide TFT with 921,600 dots
ISO Equivalence : ISO100 to 25600
Shutter Speed :30 – 1/8000 sec
Storage Type :SD Type/Memory Stick Type
Weight :Approx. 474 g with battery and card

Price: Rs.94,990 (Body only)

SONY ALPHA 7S

Effective Pixels :12.2 million
Sensor Type :35.6×23.8mm, "Exmor" CMOS
Supported File Type :JPEG, Raw
Exposure Modes :iAUTO, Superior Auto, P, A, S, M, Sweep Pano, Movie
Metering Modes :Multi-segment, centre-weighted, spot
LCD Monitor :3.0-type TFT 921,600 dots
ISO Equivalence :ISO 100-409,600
Shutter Speed :30 to 1/8000 sec
Storage Type :SD Type/Memory Stick Type
Weight :Approx. 489 g

Price: Rs.1,54,990 (Body only)

SONY ALPHA 7R

Effective Pixels :36.4 million
Sensor Type :35.9×24.0mm, "Exmor" CMOS
Supported File Type :JPEG, Raw
Exposure Modes :iAUTO, Superior Auto, P, A, S, M, Sweep Pano, Movie
Metering Modes :Multi-segment, centre-weighted, spot
LCD Monitor :3.0-type wide type TFT with 921,600 dots
ISO Equivalence : ISO100 to 25600
Shutter Speed :30 to 1/8000 sec
Storage Type :SD Type/Memory Stick Type
Weight :Approx. 465 g with battery and memory card

Price: Rs.1,24,990 (Body only)

SONY ALPHA 7 II

Effective Pixels :24 Million
Sensor Type :Full Frame (35.8 x 23.9mm)
Supported File Type :JPEG, Raw, XAVC S, AVCHD, MP4
Exposure Modes :AUTO, P, A, S, M, Movie, Sweep Panorama, Scene
Metering Modes :Multi-segment, centre-weighted, spot
LCD Monitor :3.0-inch 1,228,800-dot TFT
ISO Equivalence :ISO 100-25,600, expandable up to 50
Shutter Speed :30 to 1/8000 to 30 sec, Bulb
Storage Type : Memory Stick PRO Duo/PRO-HG Duo/XC-HG Duo, SD/ SDHC/SDXC memory card (UHS-I compliant)
Weight :599g

Price: Rs. 134,990 (Body only)

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SMART TRAVEL CONTEST

Compact Cameras

Canon PowerShot G7X

With a 1-inch Type 20.2-megapixel BSI CMOS sensor, the PowerShot G7 X is expected to deliver superior image quality in this category of compact cameras. It has a 24 – 100mm equivalent f/1.8 – 2.8 lens along with Wi-Fi and NFC capabilities.

Canon PowerShot SX60 HS

The 16.1 megapixel PowerShot SX60 HS boasts 65X optical zoom equivalent to 21 to 1365mm, believed to be the longest zoom range in the world for a compact in this category. It provides 6.4fps continuous shooting, Full HD 60p videos and Wi-Fi and NFC connectivity.

Fujifilm Finepix X100s

The Fujifilm Finepix X100s comes with a 16 MP APS-C size CMOS sensor, paired with a 35mm equivalent f/2 lens and a 2.8" LCD screen. The X100's noise control and hybrid viewfinder are very impressive, and it produces pleasing pictures with good accuracy.

Nikon Coolpix P7800

The Coolpix 7800 is Nikon's top professional compact. It features a 12.2 megapixel 1/1.7-inch Type CMOS sensor, a 28-200mm f/2.0-4.0 lens, a 3" articulated LCD monitor and an EVF. Overall, the Coolpix 7800 produces very good results, with an impressive Auto White Balance system.

Nikon Coolpix P600

The Coolpix P600 is a 16.1-megapixel super-zoom camera with 60x optical zoom equivalent to 24-1440 mm. This features Optical Vibration Reduction along with Wi-Fi connectivity. The lens is constructed with 4 ED and 1 super ED lens elements for superior image quality.

Panasonic Lumix DMC TZ40

The TZ40 is the successor to the TZ30 in Panasonic's popular TZ (Travel Zoom) series. Featuring the first ever 18.1 MP MOS sensor, a 24-480mm F/3.3-6.4 lens, and a 3" touch screen, the camera, with its Leica lens, ensures optimum picture quality, and overall results are impressive.

Panasonic Lumix FZ1000

The latest entrant from the Panasonic stables, the 20.1-megapixel FZ1000 uses a 1-inch high sensitivity MOS Sensor. It has an impressive LEICA DC VARIO-ELMARIT 27-432mm equivalent f/2.8 - 4.0 lens constructed with 5 Aspherical and 4 ED elements. It provides a HYBRID O.I.S, 4K video recording and a shutter speed range of 1-1/16000 sec.

Sony Cyber-shot RX10

Featuring a 24-200mm f/2.8 lens, the 20.2 megapixel RX10 is powered by a 1.0-inch type Exmor R BSI CMOS sensor, supported by a BIONZ X image processing engine. The camera has an Optical Image Stabilisation system and a high-resolution OLED Truefinder EVF.

Sony Cyber-shot DSC RX1

The RX 1 is the world's first compact camera with a full frame 24.3 MP CMOS sensor. It has a Carl Zeiss Sonnar 35mm f/2 lens that can be switched to macro mode. There is a built in 3" LCD screen. Anyone wanting a compact camera that produces high quality results should look at the RX1.

Sony Cyber-shot DSC RX100 M3

The RX100 M3 features a bright f/1.8-2.8 ZEISS Vario-Sonnar 24-70mm equivalent lens. The camera has a 20.1MP Exmor R CMOS sensor and a bright and clear built-in EVF with ZEISS T coating and high resolution OLED display. It also features a 3.0-inch, multi-angle X-tra Fine LCD along with NFC and Wi-Fi.

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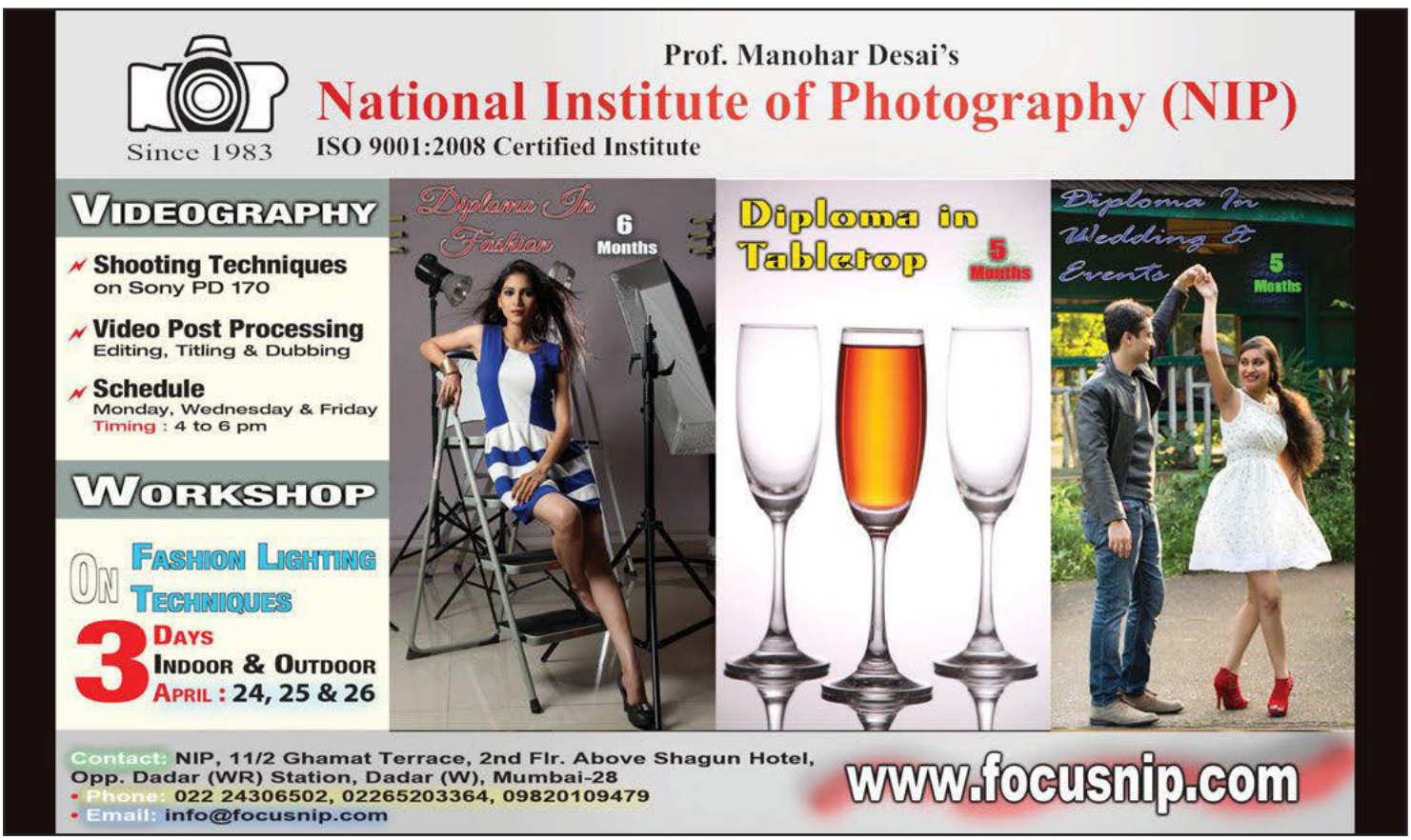

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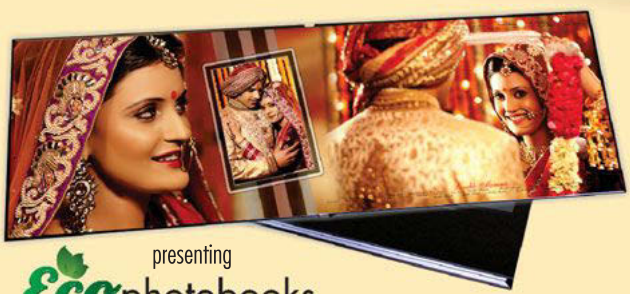

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